

ACTORS IN MANY PARTS

JUNE 25, 1913

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THE NEW YORK DRAMATIC MIRROR

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ON ELEVATED TRAINS AND RUNNING AFTER THINGS

By STANLEY OLMSTED

I HAVE very generally adhered to the practise of running for trams. It is surely a most maudlin fallacy: to be ranked only second to chasing after petticoats, or taking to tall timbers. It is a freak of impulse which would seem to indicate that the idea of losing a tram is less distasteful to me than the certainty of losing my breath. And that would be to cast an absolute doubt on my sanity. For my breath is precious. It will stop utterly and quite in all too brief a time. But trams in some form or other will run on forever. Losing a breath is losing a perceptible fraction of a limited asset, known practically as Our Numbered Days. Whereas, losing a tram-car or so in the strenuous rush hours of the morning leisure preceding the heavenly succeeding calm of the day's work is merely like losing an iceberg around the North Pole. There are sure to be others.

Now, there is no more imbecile habit possible to man than this particular one: this impulsive self-abasement of man's own precious and personal finiteness before some cheap and prevalent form of infinity, such as a tram-car; or a laundry package; or a new baby. And man is always doing it. Running for a tram or hurrying for an ocean steamer are but single instances, relatively trivial. It is only in certain moral aspects of life that the thing becomes foolish to a degree warranting a suspicion of man's fundamental soundness of mind. When a man, for instance, hoards a grim, unimportant and eternal thing like money at the expense of little passing things like friendship, or aspiration, or the joy of living—things that beckon with the perfume of Spring petals poised for falling—he is cutting out his own precious. Now with everybody's Always. He is losing his vitalizing breath to catch a vitiated tram. When a man partakes in regular daily excess of that "jug of wine" which men have brewed out of corn and malt and things since the age of stone (which must have been a very dry age, indeed), he is gulping draughts of an oblivion out of which he emerged but a few years since, more or less; an oblivion, moreover, into which he will return but a few years hence, more or less, and probably less. He is running for a silly and incessant tram-car: running a little staggeringly, perhaps, and with a glaze around his eyeballs. When a man neglects his wife through breathless interest in a chorus girl, he is embodying the same idea with all the candor of a blackboard sum in subtraction. For matrimony is brief as life itself, and often briefer. But chorus girls are eternal. And they, too, are chasing their tram-cars; occasionally, exceptionally perhaps, their motor racers.

But I recall one instance in which I personally did *not* run after a tram-car. And I speak no longer in language, either lofty or figurative. I mean literally just what I am saying. I do not mean that I refused to shake hands with the man who might loan me money, or turned down the offer of a glass of beer, or averted my face during the procedure of a musical comedy. My tram-car was a reality, embodied in a Sixth Avenue Elevated; and, I repeat, there was once an occasion when I did not run after it.

Let a strict regard for truth compel me to admit that I had been on the point of running after it. Nature, of course, will not down so easily. From my lonely sidewalk below the tracks at Thirty-third

especial train; because you see it was giving me no slightest excuse for chasing it.

In this spirit I accomplished perhaps a quarter of this delicious leisurely ascent when a vague ripple began to disturb my serenity; an uneasy twinge like the first shy rumble of toothache. I tried to throw it off. Step by step I tried to reason myself out of it. But it grew apace. It would not down. And the cause was but too palpable and too crucial: that elevated train had not yet moved away!

"Surely," said I, "that elevated train is endowed with no subtlety of consciousness whereby it may divine my distinction as a citizen. That elevated train is not waiting to do me any deserved if hitherto neglected honor. Or, if it is, it has chosen an unfortunate moment. It has chosen the moment of all moments when I was trying to prove my own distinction as a philosopher. My distinction as a citizen may go the downward way of that elevated train and other profane things!"

And yet I did wish that elevated train would move off. Its patient, miraculous waiting stung me; goaded me. "By the eternal powers," I cried in despair, as I mounted slowly step by step—"By all that's holy in the Sacred City of the Seven Deadly Sins, by Consecrated Hearths of Gotham and Toplofty Altars of the Tenderloin, I will *not* catch that elevated train. It *shall* go on."

And thus I lingered heavily on each fresh step of the staircase and strove to smile out upon the azure leisure of the sunlit morning. The smile, I fear, was sickly. The lingering grew almost fierce. Within ten steps of the top a tremor seized me. It must be understood that there was nothing wrong with the train; no accident. That was too apparent. The train was merely taking its time, as I was trying to do.

My endurance forsook me quite. That elevated train beckoned and mocked. I must catch that train now or die. I took a great breath. I gave a mighty bound. I cleared those ten steps like Achilles clearing rows of negligible Amazons. Flushed, panting and with beating heart I reached the ticket window. At the ticket vendor I hurled my relentless nickel with momentum enough to startle him out of his twenty-year slumber. And even as I did so the gates clicked. There was a gentle shudder. The train moved smilingly away. I could have almost sworn that its back platform winked an eye at me and kissed a coquettish hand.

There seemed to be no moral save that things may wait for you if you only won't run for them. The trouble is they won't keep it up. It is also the tragedy.



ACT II, "THE TAMING OF THE SHREW," BY SMITH COLLEGE SENIORS.
Gremio, Vincentio, Baptista, and Franio.

Street and Broadway I had heard the tram rumbling on its sunlighted heights above, and had gathered myself for the usual sprint. But suddenly, without reason, moved by some strange freak of temperament, I paused to reflect. I was at the very foot of a lofty flight of stairs. Above me loomed the dizzy altitudes of the platform. With set teeth and a brave heart I resolved to climb to that platform without haste. For, you'll perceive, the tram was already at hand. Indeed, even as I set a sternly inhibitive foot on the first step, this train rolled blithely in with that delicate casualness so characteristic of the elevated service. I was thus, you see, assisted in my superior self-control. Palpably, not all the hurry in the world could take breath enough out of me to make me catch that particular string of toy-cars. For once in my life it appeared I was to ascend to an elevated platform in comfort. For once in my life I could take my own time. I began to develop an active sentimental affection for that

OUR VERSATILE PLAYERS

THE season of 1912-13 is over and there have been failures and successes as usual. A number of actors have been seen in several productions this season. The following have appeared in from two to three productions or more this season:

ABERNATHY, LINA—Miss Princess, The Geisha.
 Allworth, Frank—The Searchlight, Harlem Stock, New York, The Master Mind, Alibi Bill.
 Anglin, Margaret—Green Stockings, The Child.
 Anson, A. E.—Romance, Nan, Hunter-Bradford, Hartford.
 Arcaro, Flavia—Two Little Brides, The June Bride, Weber and Fields, Sweethearts.
 Arden, Edwin—The Question, An Astec Romance, Julius Caesar.
 Arnold, Jessie—Never Say Die, Noel Travers Stock, Brooklyn, What Happened to Mary.
 Arnold, Florine—Just Like John, Mrs. Christmas Angel, The Gentleman from No. 19.
 BAKER, EDNA—Room 44, Stop Thief, Teck Stock, Buffalo.
 Barnum, George W.—Orpheum Stock, Jersey City, The Argyle Case, No. 6 Washington Square.
 Barnard, Sophie—The Woman Haters, The Man with Three Wives, Vaudeville.
 Barnett, Zoe—The Red Rose, All Aboard.
 Bell, Arthur—The Girl at the Gate, The Greyhound, Poli Stock, Hartford.
 Bennett, Richard—The Stronger Claim, Stop Thief, Damaged Goods.
 Berold, Elsa—Coming Home to Roost, The Yellow Jacket, Damaged Goods.
 Blind, Eric—Hamlet, The Merchant of Venice, Cheer Up, The Adventures of Chloia.
 Brown, Martin—The Merry Countess, Vaudeville, Follies of 1913.
 Brice, Elizabeth—Follies of 1912, Tantalizing Tommy, Follies of 1913, A Winsome Widow.
 Brady, Alice—Little Women, A Thief for a Night.
 Bracy, Sidney—The Polish Wedding, Robin Hood.
 Blinn, Holbrook—A Romance of the Underworld, Fear, Any Night.
 Breece, Edmund—Oliver Twist, The Master Mind.
 Brooks, Alan—Cheer Up, What Ails You?
 Burt, Harriet—My Best Girl, The Purple Road.
 Burton, Frederick—He Fell in Love With His Wife, The Unwritten Law, A Man's Friends, The Reckless Age.
 Buck, Inez—Over Night, Little Miss Brown, The Diamond Dinner.
 Butterfield, Everett—Ready Money, The Rosary, Columbia Players, Washington.
 Byron, Arthur—Fine Feathers, The High Road, Hunter Bradford Stock, Hartford.
 Birch, Wyrley—Crescent Stock, Brooklyn, Orpheum Stock, Jersey City, Anna Cleveland Stock, New Britain, Conn., Eleanor Gordon Stock, Boston.
 CAHILL, LILY—The Man on Horseback, The Higher Court, Joseph and His Brethren, A Man's Friends, No. 6 Washington Square, The Road to Arcady.
 Carpenter, Rosamond—The Country Boy, The Light, The Master Mind, Eleanor Gordon Stock, Boston.
 Castles, Dolly—The Woman Haters, The Man with Three Wives, The Tik Tok Man.
 Cherry, Charles—Passers By, The New Secretary, Rosedale.
 Cleveland, Anna—Lindsay Morison Stock, Boston, Morison Stock, Lynn, Byron Stock, North Adams, Anna Cleveland Stock, New Britain.
 Clements, Miriam—Discovering America, Everywoman, The Amazons.
 Clark, Harry—Tantalizing Tommy, The Sun Dodgers.
 Cody, Lewis J.—Byron Stock, North Adams, Mass., The Seventh Chord, Poli Stock, Waterbury.
 Crawford, Clifton—My Best Girl, Roly-Poly, Vaudeville.
 Creggan, Joseph—Orpheum Stock, Philadelphia, Empire Stock, Pittsfield, Academy of Music Stock, New York.
 Crews, Laura Hope—Blackbirds, The Honeymoon, Her First Divorce.
 Compton, Charles—The Rose Maid, The Talker, John Sainpolis Stock, Dayton, Ohio.
 Condon, Eva—C.O.D., Value Received, The Cradle Snatcher.
 Coote, Henry—The Chocolate Soldier, The Rose Maid, Stock, Elmira.
 Cottrell, Mathilde—The Polish Wedding, Blackbirds, The Five Frankforters, The Beggar Student.
 Collins, Miriam—The Daughter of Heaven, Joseph and His Brethren, The Cradle Snatcher, Colonial Stock, Norfolk, Va.
 Courtleigh, William—The Model, Coming Home to Roost, What Ails You? Divorcons.
 Clarke, Marguerite—Anatol, Snow White, Are You a Crook?
 Curtis, Marie—The Greyhound, The Third Degree, Orpheum Stock, Jersey City, Star Stock, New York, Academy of Music Stock, New York.
 Cumberland, John—A Rich Man's Son, The Yellow

Record of the Season, Which Illustrates Again that "One Man in His Time Plays Many Parts"

Different Roles Assigned to Many By the Tides and Fortunes of the Season

By CHAMBERLAIN BROWN

low Jacket, Hooper Coyt, Inc., Olentangy Park, Columbus.

Cunningham, James—Stock, Wilmington, Vaughan Glaser Stock, Omaha, Poli Stock, Hartford.

DALE, REBA—The Merry Widow Remarried, Count of Luxembourg, My Little Friend.

Daly, Orlando—Ne'er do Well, Mere Man, Within the Law.

Dazie—The Merry Countess, Vaudeville, Manhattan Stock, New York, The Master of the House.

Dana, Viola—The Model, The Poor Little Rich Girl.

De Haven, Carter—Hanky Panky, Exceeding the Speed Limit, Vaudeville, All Aboard.

Dexter, Elliott—Egypt, The Master Mind, Deborah.

Decker, Edith—The Rose Maid, The Tik-Tok Man.

Decker, Kathryn Browne—Mere Man, The Lady from Oklahoma.

Dennison, Eva—The Attack, Green Stockings, Arnold Daly Stock, Cleveland.

Dixon, Harland—The Merry Go Rounders, Gertrude Hoffman Revue, The Honeymoon Express.

Dolly, Yanni—The Winsome Widow, The Merry Countess, The Honeymoon Express.

Dolly, Rose—The Winsome Widow, The Merry Countess, The Beggar Student, Follies of 1913.

Doerge, Ida—The Rose Maid, The Sun Dodgers, All Aboard.

ELLIS, EDWARD—The Man Higher Up, Princess Theater, New York.

Estabrook, Howard—Within the Law, Little Women, The Point of View, The Honeymoon, Divorcons.

Ethier, Alphons—Steve, The Wedding Journey, The Argyle Case.

Evans, Millicent—The Searchlight, The Scrape o' the Pen, Alibi Bill, The Gentleman from No. 19, Children of To-day.

Evarts, Louise—He Fell in Love With His Wife, The Painted Woman, Ready Money, The Lady from Oklahoma.

FAIRBANKS, GLADYS—The Greyhound, He Fell in Love With His Wife, The Poor Little Rich Girl.

Fallon, Eva—Little Boy Blue, Vaudeville, The Purple Road.

Fairchild, Roy—Within the Law, A Man's Friends, Stock, Ottawa.

Ferguson, Elsie—Primrose, Rosedale, Arizona.

Fellowes, Rockcliffe—The Cradle Snatcher, Man and Superman, Within the Law.

Fisher, Sallie—The Woman Haters, Eva, Vaudeville.

Finlay, Vera—Our Wives, The Spy, Stock, Milwaukee.

Ford, Harrison—The Fight, Fear, Any Night, Wisting Stock, Syracuse, Ladies Change.

Forde, Harold H.—The Enchantress, The Purple Road.

Fisher, Robert—The Ne'er Do Well, Chains, 'Way Down East.

GALBRAITH, JEAN—The Searchlight, Blackbirds, Harlem Stock, New York.

Gaze, Leslie—The Firefly, Frivolous Geraldine, All for the Ladies.

Gardner, Amelia—The Master of the House, Hamlet, Damaged Goods.

Gale, Alice—The Model, The Silver Wedding, The Master of the House.

Glendinning, Ernest—The Point of View, The Brute, The Honeymoon Express.

Gibbs, Robert Payton—Ransomed, The Gentlemen from No. 10.

Giles, Corliss—Harry Davis Stock, Pittsburg, The Iron Door, Jessie Bonstelle, Buffalo.

Gilbert, Maude—Orpheum, Jersey City, The Lady from Oklahoma, Poli Stock, Hartford.

Gilmore, Frank—Bella Donna, Rosedale, Deborah.

Gillingwater, Claude—Bachelors and Benedicts, The Charity Girl, Mile, Modiste, The New Secretary.

Goodall, Grace—Bachelors and Benedicts, The Unwritten Law, Stock, Milwaukee.

Gordon, Maude Turner—The American Maid, Sutte, Divorcons, The Co-respondent.

Gordon, Roy—The Littlest Rebel, The Searchlight, The Yellow Jacket, The Yellow Peril, Harlem Stock, New York.

Graves, Thomas—The Other Man, The Man with Three Wives, The Gentleman from No. 19, Mere Man.

HACKETT, JAMES K.—The Crook, The Man on Horseback, The Chance Ambassador.

Hamilton, Louise—An Astec Romance, Harlem Opera House Stock, New York, Noel Travers Stock, Brooklyn, The Cradle Snatcher.

Hastings, Carey L.—Prospect Stock, New York, Broadway, Bayonne, Mother.

Hampden, Walter—The Indiscretion of Truth, Cheer Up, Pariah.

Hardy, Sam B.—Hawthorne of the U. S. A., Stop Thief, No. 6 Washington Square, Keith's Stock, Toledo.

Heins, John F.—Little Miss Brown, The Little Millionaire, Children of To-day.

Herne, Chrystal—Mere Man, Richter's Wife, Arizona, Elitch's, Denver, At Bay.

Heming, Violet—The Unwritten Law, Honest Jim Blunt, Disraeli.

Herne, Julie—Bought and Paid For, Rosedale, As a Man Thinks.

Howland, Jolyna—The Passing Show of 1913, The Painted Woman, Rosedale.

Holmes, Taylor—The Million, Somewhere Else, No. 6 Washington Square.

Horne, C. Morton—The Quaker Girl, Officer 686, The Charity Girl, Mile, Modiste.

Hull, Shelly—Chains, Mind-the-Paint Girl, The Amazons, What Ails You?

Hughes, Leila—Two Little Brides, The Chocolate Soldier, My Little Friend.

JONES, WALTER—Just Like John, Baby Mine, The Gentleman from No. 19.

Johnson, Orrin—The Money Moon, Alcazar Stock, San Francisco, Morosco Stock, Los Angeles.

Jeffrey, William—The Unwritten Law, Cambridge Stock, Cambridge, Mass., Louise Coleman Players, Rochester, N. Y.

KANE, GAIL—The Model, Anatol, Divorcons, Sutte.

Keightley, Cyril—The New Sin, The Spy, Her First Divorce.

Kennedy, Madge—The Point of View, Little Miss Brown, The Co-respondent, The Family Cupboard.

Keane, Doris—Anatol, Romance.

Kellard, John E.—Oedipus Rex, The Merchant of Venice, Hamlet.

Kilgour, Joseph—Ready Money, Are You a Crook? King, Charlie—The Little Millionaire, The Geisha, The Honeymoon Express, The Winsome Widow.

Kramer, Wright—Orpheum Stock, Jersey City, The Spiritualist, Eleanor Gordon Stock, Boston.

Knowles, Priscilla—West End, New York, The Girl from Brighton, Academy of Music Stock, New York, Harlem Opera House Stock, New York, Star Stock, New York.

Kenyon, Leslie—The Woman Haters, The Man with Three Wives, Rosedale, Hunter-Bradford Stock, Hartford.

Kilgour, Joseph—Tainted Philanthropy, Ready Money, Are You a Crook?

Kruger, Alma—Ben Greet, What Happened to Mary? Keith Stock, Portland, Me.

LATSCHA, ALBERT—The Road to Arcady, The Seventh Chord, Hudson, Union Hill, The Girl.

Larrimore, Francine—Over Night, Any Night, The Master Mind.

Langford, Edward—Murat Stock, Indianapolis, Orpheum Stock, Jersey City, Wright Huntington, South Bend, Eleanor Gordon Stock, Boston.

Lawrence, Walter—The Woman Haters, Eva, Two Little Brides.

Lane, Elizabeth—Egypt, Ready Money, Stop Thief, Are You a Crook? Hudson Stock, Union Hill.

Lewis, Ada—The Pink Lady, The Whirl of Society, The Honeymoon Express.

Le Guere, George—The Master of the House, Ransomed, Top o' the Morning, Orpheum Players, Philadelphia.

Lea, Emilie—A Lovely Liar, The Rose Maid, The Purple Road.

Lean, Cecil—The Military Girl, The Man with Three Wives.

Little, Crosby—The Greyhound, Her First Divorce.

Lackaye, Wilton—Oliver Twist, Fine Feathers, Damaged Goods.

MACDONALD, CORDELIA—Milestones, The Amazons, Eleanor Gordon Stock, Boston.

Marinoff, Fania—A Rich Man's Son, Within the Law, A Romance of the Underworld.

Mason, John—The Attack, Liberty Hall, As a Man Thinks.

Matthews, Godfrey—Columbia Players, Washington, Burns Stock, Philadelphia, Youngstown Stock, Youngstown, Ohio.

Matthison, Edith Wynne—The Stronger Claim, The Spy, Everywoman, The Necessary Evil.

MacKay, Edward—Hamlet, The Five Frankforters, Poli, Washington.

MacDonald, Donald—The Million, The Red Petticoat, The Geisha, Gertrude Hoffman Revue.

Maynard, Dorothy—The Rose Maid, The Glass Blowers.

McCormack, Frank—The Model, Snow White, Harlem Stock, New York, Hudson Stock, Union Hill.

McGregor, Isabelle—Bunt Pulls the Strings, Our Wives, Stock, Hartford.

McOwen, Bernard J.—Severin De Deyne, Hoboken, Manhattan Stock, New York, Orpheum Stock, Jersey City.

Meredith, Anne—The Indiscretion of Truth, The Love Leash, Lyceum, Rochester, N. Y.

Miller, Jr., Henry—Ready Money, Within the Law. Mortimer, Henry—The Indiscretion of Truth, The Five Frankforters, Edna Goodrich, Vaudeville.

Monroe, George W.—The Sun Dodgers, All Aboard.

Morgan, Ralph—The Master of the House, A Rich Man's Son, Broadway Jones, Mary Serviss, Stock, Grand Rapids.

Moore, Baker—Baker Stock, Portland, Ore., Harlem Stock, New York, Ralph Kellard Stock, Syracuse.

Muddle, Alan—The Girl from Montmartre, The Sunshine Girl.

Miller, Jr., Henry—Ready Money, Divorcons, Within the Law.

NEVILLE, CARMEN—Children of To-day, The Other Man, The Paper Chase.

OLIVER, OLIVE—Taking Things Easy, The Argyle Case, Hunter-Bradford, Hartford, Joseph and His Brethren.

Oshier, Irene—The Third Degree, Madame X, Municipal Theater Stock, Northampton, Mass., The Poor Little Rich Girl.

PRATT, PURNELL—The Little Millionaire, Any Night, Fear, Get-Rich-Quick Wallingford.

Purcell, Charles—The Chocolate Soldier, The Tik-Tok Man.

Pawle, Lennox—The Girl from Montmartre, Turandot, Liberty Hall.

Plicer, Harry—Vera Violetta, Whirl of Society, The Honeymoon Express.

RAYMOND, WILLIAM—Mind-the-Paint Girl, Romance.

Rathburn, Elizabeth—Severin De Deyne, Hoboken, Eleanor Gordon Stock, Boston.

Reals, Grace—The Master of the House, Cooper Hoyt, Inc., As a Man Thinks.

Ralph, George—Kismet, The Yellow Jacket, The

Love Story of the Ages, Morosco Stock, Los Angeles.

Redding, Harry—The New Secretary, Dear Old Billy, Ralph Kellard, Stock, Syracuse.

Reed, Florence—The Master of the House, The Painted Woman, Morosco Stock, Los Angeles.

Reicher, Frank—Anatol, Annie Russell in She Stoops to Conquer, The Rivals, Much Ado About Nothing, Divorcons, Pariah, Stock, Portland, Me.

Ripple, Pacie—The Rose Maid, Hawthorne of the U. S. A., Cooper Hoyt, Inc., Proctor Stock, Newark.

Rushton, Roland—The New Sin, The Spiritualist, The Money Moon, Eleanor Gordon Stock, Boston.

SCHWARTZ, OSCAR—Two Little Brides, Passing Show of 1912, Whirl of Society, London Revue.

Serrano, Vincent—A Man's Friends, Arizona.

Seaward, Sydney—The Cradle Snatcher, Man and Superman, Orpheum Stock, Philadelphia.

Sherman, Lowell—Within the Law, Orpheum Stock, Jersey City, Avenue Stock, Wilmington, Harlem Stock, New York.

Smith, Clay—The Girl from Brighton, Hanky Panky.

Sterling, Richard—The Honeymoon, The Question, The Million.

Stevens, Emily—The Point of View, The Cradle Snatcher, Man and Superman, The Child.

Stein, Geoffrey—The Paper Chase, The Painted Woman, A Thief for a Night.

Stevenson, Charles A.—The Other Man, Hamlet, Damaged Goods, Trial Marriage.

THORPE, RUTH—The Dove of Peace, The Sunshine Girl.

Thompson, Elmer—The Wall Street Girl, Ann Boyd, The Man from Home, Olympic Stock, New York.

Truex, Ernest—Room 44, The June Bride, The Good Little Devil.

Trowbridge, Charles—The Million, Top o' the Morning, Ralph Kellard Stock, Syracuse, Hunter-Bradford, Hartford.

Totten, Joseph Byron—The Red Head, Alibi Bill, Albee Stock, Providence, Manhattan Stock, New York.

Timmons, Irene—Prospect Stock, New York, Letter Lonergan Stock, Lowell, Broadway Stock, Bayonne.

Terry, Ethel Gray—St. James Stock, Boston, Malley-Denison Stock, Lawrence, Mass., Malley-Denison Stock, Schenectady, N. Y., Manhattan Stock, New York.

VALENTINE, GRACE—The Greyhound, The Yellow Jacket, Morosco Stock, Los Angeles.

Valli Valli—The Polish Wedding, Roly-Poly, The Purple Road.

Valaire, Valerie—Cambridge Stock, Cambridge, Mass., St. James Stock, Boston, Orpheum Stock, Haverhill, Mass.

WARNER, H. B.—Buzl, Blackbirds, The Ghost Breaker.

Watson, Lucille—The Point of View, The Bridal Path, The Best People.

Waller, Lewis—Discovering America, Henry V., The Butterfly on the Wheel.

Warwick, Robert—An Astec Romance, Miss Princess, The Bridal Path, The Painted Woman, Rosedale, Olentangy Park Stock, Columbus.

Waldron, Charles—June Madness, The High Road, Alcazar Stock, San Francisco.

Webb, Dorothy—Tantalising Tommy, The Man with Three Wives, Cleveland, Musical Stock.

Wells, Raymond—Poli's, Bridgeport, Julius Caesar, The Poor Little Rich Girl.

Wheaton, Anna—Two Little Brides, The Passing Show of 1912, The Beggar Student, The Mikado, Liebe Augustine.

Wood, Douglas J.—The Greyhound, The Iron Door, Suttee, Eleanor Gordon, Stock, Boston.

Winant, Forrest—The Gypsy, The Girl at the Gate, Are You a Crook?

Wyndham, Olive—Oliver Twist, The Girl at the Gate, What Happened to Mary? Chains.

Westley, John—She Stoops to Conquer, The Rivals, The Cradle Snatcher, The Higher Court.

Webb, Clifton—The Bohemian Girl, The Purple Road.



BACK OF THE CURTAIN



THE Ziegfeld Follies series of 1913 is different from any of the Summer reviews that have preceded it. It has less of review and more of artistry than its predecessors, the artistry being largely embodied in delightful Jose Collins.

Elizabeth Brice is more Elizabeth Bricey than ever, her personal note deepening and growing richer with experience. Leon Erroll is sadly funny and Frank Tinney's humor has the wholesome tang of new made cider. Martin Brown is a benevolent Satan, who looks as though he might easily be converted to goodness, and Manager Ziegfeld himself turns preacher. Fancy that apostle of Broadway delights employing in a production of his the tag: "There's no happiness in follies of New York."

Though the speech was made to and about "little country girls."

This is an example of the epistolary floods that has nearly engulfed Doris Keane since she has been playing Cavallina in Romance.

I'm very fond of op'ra,
Of drama and of art,
So that is why I'm so enthused
With you, your play and part:
As Madame Cavallina your powers are supreme,
And I felt joyed to travel back for forty years and dream
That I have lived in those dear days
Of hoopskirts and quadrille
(Oh, Doris Keane, in your big scene
You set all hearts a-thrill).
Great Bernhardt and dear Duse,
Each of them have outclassed,
But if they were to play your role
You'd still be unsurpassed.

May Irwin says she is resting with all her might because next season she will have to play with all her might for a mighty long time. Her season will begin at Clayton, N. Y., her "home town," Aug. 24. She will take A Widow by Proxy to Boston Sept. 1, and is booked to the Pacific Coast and back, into June, unless Liebler and Company decide to send the attraction to London for a Spring season.

Sunny May Irwin is always sunniest while she is ruling her beloved kingdom of sixteen acres, one of the green dots in the St. Lawrence River.

"The man who wrote, 'There is nothing new under the sun,' never visited Irwin Island," is her latest bulletin. "We have a startling number of brand new things here. We have two 'new' Jersey calves that are as beautiful as Lillian Russell, and you'll admit that is being some beautiful. We have a new colt that at the present writing looks more like a

sawhorse than anything I can think of. Nearly two hundred fluffy little broilers, and five—count 'em—new Persian kittens. Now, don't you think I must have been busy? Wrong construction of these sen-



MARGARET ANGLIN AT HOME.
Where She Prefers to Spend Her Vacation.

tences makes it look as though I were the mother of all these things—so please don't misconstrue."

Lillian Albertson has postponed her tour of the world because of continued ill health. She has not sufficiently recovered from her serious illness to endure the wear and tear of travel. She has taken a house at Far Rockaway for the Summer and will migrate about July first.

A correspondent writes apropos of a recent line of

my chatter: "May I suggest that Theodore Roberts might more fitly call Ludlow Street Jail the 'Castle of the High Cost of Loving?'" My dear correspondent, that is precisely what Mr. Roberts did call it, but the printer man being sure he knew better set it up "living," and printer men, like some women, have a curious and chastening way of having the last word. I will not guarantee that he won't again spell it "living." I shall take no such risk.

While Florence Nash seems to accept the prospect of playing Aggie, the blackmailer, all Summer in Within the Law, she has formed the habit of saying under her breath: "Wait till August. Wait and see."

Joe Totten is a large feature on the facial map of the Manhattan Opera House Stock company, of which he is the light comedian and stage director. A woman who is a faithful once-a-weeker told me she went to hear Mr. Totten's speeches which she says are better than the plays.

His wife, Leslie Bingham, fails now and then to enjoy Joe's Hibernian repartee. Notable was the instance last week when an impulsive street car swung her upon the knees of an elderly man who glared at the charming brunette perched so embarrassingly near him, and grunted:

"It is evident, madame, that you are not a New Yorker."

To which Miss Bingham's husband and protector made reply: "You're right, sir. She's a Laplander."

Margaret Anglin, driven from the city by the heat and need of rest from rehearsals, has gone to Pleasantville for recuperation, coming back to the city now and then to make sure that the plants are watered and the Oriental rugs shaken, for Miss Anglin's secret pride is rather in her housekeeping than her acting.

Said John M. Fedris, manager of The Dream Maiden, meeting William Courtenay and glancing offensively at Mr. Courtenay's green Alpine hat with a small but sure feather in the side:

"Ah, Willie, I see you've been taking a walk on the moor."

Said William Courtenay, glancing offensively at Manager Fedris's Titian toupee: "Yes, I shoot a grouse every morning before breakfast."

Bruce McRae has betaken himself and family from their home at New Rochelle to City Island for the (Continued on page 6.)



A good deal of mystery has enveloped the plans of Oscar Hammerstein with regard to his opera house. But light is at last creeping into the dark corners of the prevailing situation, and it is evident that the distinguished entrepreneur intends to let the Aborna and the City Club give grand opera in English, while he goes in for active competition with the Metropolitan Opera House. For Colonel Hammerstein has engaged Madame Melba, Mile. Victoria Fer, Maurice Renaud, and an Italian lyric tenor named Anselmi, besides Giuseppe Daroni, whom he considers a great conductor. Accordingly, English opera will have to languish on, so far as the Colonel is concerned, who considers the City Club's action in equipping an English opera company in anticipation of his own plans as a direct attack upon him by the Metropolitan Opera House directors. What Hammerstein intends to do is to give grand opera in Italian, French and German and, maybe, in English—but maybe not. That is as plain as the hat on Hammerstein's Napoleonic head.

Still we do not despair of hearing English opera, even if it be only The Bohemian Girl.

The chief boast of William H. Fox, the father of Delia Fox, is that Delia "always was a principal, even in the beginning."

That superstition plays a large part in theater life back of the curtain was proven last Friday, when the chorus for the next Winter Garden production assembled on the stage for the first rehearsal. Ned Wayburn, who is in charge, had forgotten the fact that the day was the thirteenth and Friday into the bargain, the year being 1913 and the production The Passing Show of 1913. When this was brought to his attention Mr. Wayburn immediately dismissed the girls until Saturday morning.

When Thomas A. Wise appears in The Silver Wedding, at the Longacre Theater, on Aug. 11, he will create the role of Ludwig Koehler, a German saddle-maker, who as one of the leading citizens in Lauterbach, a small community in western Pennsylvania, is leader of the village band and string quartette. Mr. Wise usually spends his vacations in his City Island home, where fishing and golf and the exercise which accompanies the last-named recreation assist him in removing some of the unnecessary word-pulp for which the retund comedian is noted. This year, however, Mr. Wise has been diligently engaged in fitting himself, musically, for his part in The Silver Wedding, and by the time that comedy is presented here he will have become an expert either player and one of the loudest bass horn blowers in captivity. While the sither playing is one-fourth of the string quartette, the instrument itself is an important item in the story of the play, but it is with the bass horn, at the head of the village band, that Mr. Wise expects to surprise his many friends and admirers.

That comical lyricist of popular songs, "Billy" Jerome, must have been a proud father the night attractive Miss Florence Nugent Jerome came before the footlights as the meek little country lassie in The Follies of 1913. She carried the charm of genuine modesty in all her ways and gave proof of inherited talent in her work. True, she hasn't a great deal to do, but that little was a good deal from an artistic point of view. Her style is refined and her singing impressive. She has a future on the stage.

William A. Brady and Arthur Hopkins apparently are wide apart on the question of the American playwright. While Mr. Brady has just departed on a skirmishing tour of Europe in search of the unappreciated foreign playwright for unacted plays to enrich the American stage with, Mr. Hopkins declares:

"Any observer of theatrical conditions abroad cannot fail to return to America with renewed faith in American drama and the American dramatist. We need some of the European finesse in stage direction, in production and, to some extent, in acting but when it comes to ideas for plays we are ahead of our European contemporaries, and they not only know it, but are not at all reluctant just now to admit it."

But what shall we do when doctors disagree?

They were spiritedly discussing ways and means of protecting the actor at the recent gathering of the Actors' Equity Society when an actor with a fine sense of the fitness of things arose and addressing the chair said:

"Mr. President, can we do anything to get the dramatic author to write the play before we commence rehearsals?" (Sympathetic applause.)

Alf. T. Wilton and Harry F. Weber, Jr., of Weber and Evans, the well known booking representatives, moved from the Putnam Building to their new quarters in the Palace Theater Building the past week, and to celebrate the occasion they had a housewarming. Champagne, cigars and plenty of eat were given the many visitors, which included many of the booking men from both

the United Booking Offices and the Orpheum Circuit. Many new and old songs were sung and many complimentary speeches were made for the genial hosts. Among those present were Dan Hennessy, Harry Jordan, Clark Brown, Messrs. Larsen and Shanberger, Edward V. Darling, I. R. Samuels, Charles Beerbover, Frank Bohm, Jim McKown, Cal Griffith, P. Alonso, Alf. T. Wilton, Harry Weber, Joseph Nathan, Rosalie Muckenfuss, Dave Genaro, Sam Tauber, Claude Saunders, Jack Wilson, Sol Schwartz, E. M. Robinson, Carl Lothrop, Lester Mayne, H. T. Fitzgerald, Carlton Hoagland, Frank Vincent, Ray Meyers, George Weeden, E. L. Harris, Sully, the tennorialist, and Doc Steiner.

Katherine Kaelred, who is now, I believe, Mrs. Harry Benrimo, and who is best remembered here for her graphic performance of the woman in A Fool There Was, is doing quite well in London. Two years ago she starred in A Fool There Was at a London theater, after which she returned to the United States. The latest is that she is playing Culpurina in the Julius Caesar production in the present Shakespearian festival at His Majesty's Theater.

I have had no better proof that THE MIZION is widely read than that contained in a letter from a man who has been a prisoner for three years, who sends \$1.50 for a subscription to the paper and writes: "If I wanted to send the \$2 I couldn't do it, as I am 'broke.' I am in prison going on three years, and the money I had is all gone. I had to cut down my smoking to save the \$1.50 I send for THE MIZION; for it's the only companion I have to pass away the long hours in my cell—and it's a good one."

P. G. Woodhouse has written a poem on playwriting. As Mr. Woodhouse ought to be able to speak with some authority on the subject, since he is one of the authors of A Thief in the Night, so renamed from A Gentleman of Leisure, which had the unique distinction of having been played in New York by two stars in one season, I insert it as a rhyme commentary on the art for the benefit of the unacted playwright:

The other day I wrote a play: I thought it pretty good.
The plot was complicated, yet quite easily understood.
The dialogue was rather neat, and teemed with
And the part of James, the hero, was the best
I've ever done.

But the manager said: "No, my boy: this stuff's no good to me;
This isn't the sort of drama that the public want to see;
It hasn't got a chance on earth, believe me, not a scrap.
Why, hang it all, your hero is a decent sort of chap!"

"I've just gone through the whole four acts again, a second time,
And as far as I can see he don't commit a single crime.
That sort of thing is hopeless: it is sure to come to grief.
You must alter sixteen Jimmy to a swindler or a thief."

So I took my blameless hero, for I needed the doubtless
And rewrote his part completely. "Enter James. He steals the spoons." "Enter James, with heroine's bracelet." Act Three, curtain on the line;
"James, I've sneaked six hundred milk cans!"
And the manager said, "Fine!"

And now each night the gallery with enthusiasm rocks
As my hero, with a hatpin, loots the baby's money box.
And the stalls, for once excited, make the welkin fairly ring
With plaudits at the deeds of James, the pocket-picking king.

THE USHER.

SARAH TRUAX IN PITTSBURGH

Many cities know and admire Sarah Truax as leading lady for local stock companies, as at different times she has filled this position in Denver, Salt Lake City, Pittsburgh, Baltimore, Buffalo, Syracuse, Los Angeles, San Francisco, Chicago, Minneapolis, St. Paul, Seattle and Butte. She recently re-entered the glare of the limelight by participating in the big suffrage pageant at the Metropolitan Opera House, in New York, in which she was one of the three stars, the others being Pauline Frederick and Madame Nordica. At present, "by way of getting her hand in again," as she explains, she is filling a brief starring engagement with the Davis company of Pittsburgh.

FORMER ACTOR NOW A PRIEST

Michael J. Byrne, twenty-two years an actor, the greater part of that time in the well-known Right Bells company, who three years ago entered the Monastery of St. Francis in Loretto, near Ebsenburg, Pa., was ordained a priest by the Right Rev. Eugene M. Garvey, bishop of Altoona, June 17.

DAVID BELASCO SAILS

David Belasco sailed last week for Europe on the Campanella. He will be absent five weeks, stopping in London, Paris and Berlin. Mr. Belasco will look over Henri Bernstein's The Secret, now playing at the Theatre Francaise in Paris. Mr. Belasco is said to have the American rights of the production, and Helen Freeman, the manager's latest discovery, may be seen in the leading role of the Parisian drama. Before sailing, Mr. Belasco was busily at work upon a new drama for Frances Starr.

OLD PLAY DAYS

No. 7

You can play Hamlet with a namby-pamby, drivelling morose Dane, and you can subpoena spirits from the vasty deep. But you can't play Maseppa without a horse.

The origin of "Get a horse," according to people who are fond of tracing the Alpha of expressions, was the call of Richard III., who offered his shaky throne for a nag that would gallop him to victory.

Then, centuries later, Louise Buckingham asked for a "noble animal" that would carry her down the rickety stairs of a stage. She was to play Maseppa in St. Joseph, Mo. It was in the 60s. Her Wild Horse of Tartary had gone lame, or was otherwise incapacitated, and the beast had no understudy.

Miss Buckingham's Maseppa had to be canceled until an "equine quadruped" could be found that would yield to rehearsal. It is said by livermen that you can drive a horse to a creek, but that he can't be made to drink. You can hire a horse to carry a Maseppa, but you can't make him go any gait if he has not been trained from colthood.

Miss Buckingham didn't know this. If she did, she pretended to the contrary, and gave the order to get a horse. It changed that a horse train had come to St. Joseph simultaneously with the Buckingham company. He had his horse class in the back yard of a livery stable attached to Allen's Hotel; it is pertinent to give Mr. Allen this publicity, because he was the first notable Boniface in the town.

When Jim Churchill—he was the originator of the first drama seen in St. Joseph—heard of Miss Buckingham's dilemma, he went on a horse hunt. It is recollected history that Jim produced a sea-bitten animal that had never chewed a bit, the condition being that the owner was to receive "a pass to the show."

The horse editor of the daily paper reported the taming of the steeds in the livery back yard, but he did not see the rehearsal of the sea-bitten animal that was to caper in the role of the Wild Horse of Tartary, for that was done under cover. Finally the trick was done. The tamer pronounced the animal fit and on the afternoon preceding the "hoss's" premiere the management of the company paraded the principal streets and the Hats of Patee Town with a big sleigh—for it was mid-Winter—filled with a brass band. The Wild Horse of Tartary was hitched to the tail of the sleigh. He was blanketed with a dashing sheet on which Jim Churchill had done fancy lettering emblemizing "Louise Buckingham" and "Maseppa."

Somewhere along the route the band played "Cheer, Boys, Cheer"—an old English air that always makes a Briton smite himself on his breast.

A young Johnny Bull who was studying for holy orders under the tutelage of a divine of the city heard the music. Maybe he had not been properly inoculated at the start; but when the music hit his hearing he slammed his book shut, threw it on the floor, and announced that the old air unfitted him for the church. The incident would not be worth this space but for the fact that the music which advertised Maseppa transformed a young "theolog" into a Theopian. The stage robbed the pulpit.

Expert stage carpenters built the "mountains" in Odd Fellows' Hall—a zig-zag, rickety series of steps that would have had a place in a Coney Island exhibit. Maseppa Buckingham was strapped to the Wild Horse from Tartary and the snipes gave the animal jabs that started him on his way, pursued by the manufactured howls of wolves. The "hoss" backed before he made many leaps. The stage manager aimed spurs to Maseppa and she plunged the rowels into her steed. The "hoss" had not been tamed for rowels. He reared and kicked, and before he could be spurred forward the "mountain" fell with a crash. It was so well done, however, that the St. Joe audience that had never before seen Maseppa supposed that it was in the "play," and encores went so fierce that Jim Churchill declared they caused the goat that was kept in the lodge rooms to shove his horns.

As soon as Miss Buckingham could be untrapped she responded to the calls. Maseppa was not repeated. Some years later when Miss Buckingham appeared again as Maseppa, at Tootle's Opera House, she had her own horse, and the ride over the stage mountains was different.

Maseppa was a money coiner in the long ago, in what is now the Middle West. A brother relic at my elbow tells me that he was in St. Paul when Adah Isaacs Menken "rode the pony" and that seats sold then at ten dollars each, regardless of location.

FRANK H. BROOKS.

HENRY HALL CHANGES PLANS

Editor DRAMATIC MIRROR:

Sir.—I did not mean to sound a false alarm when I wrote you regarding my plans for the Sprinkles Theater in San Diego, Cal., but at the eleventh hour Mr. Frohman sent out John Mason and a couple of other late attractions, thereby breaking three weeks out of my eight and making the deal impractical. Immediately this happened, however, I arranged for a four weeks' stock starring engagement with the Baker Players of this city, putting on my old successes, The Man from Home, Great Divide, Graustark, and The Ne'er-Do-Well. We opened last night with The Man from Home to big business, and this afternoon are practically sold out for the week.

Yours very truly,

HENRY HALL.

PORTLAND, ORE., June 9, 1913.

LOVE VERSUS GREED—No. 5

(Written for THE DRAMATIC MIRROR.)

BY JOSEPHINE BONAPARTE CROWELL.

GREED is solely man's creation, and he has nothing to blame but himself for the conditions around him.

Nature gave him no aiggardly hint, for she is kind, even lavish, in her generosity; she is even ready to give all she has and is for man's benefit and pleasure.

Divine law, with prophetic vision, has put a great demarcation against man's encroachment; it has put air and water beyond the power of his selfish control.

GREED has appropriated acres and acres of land which were made for all. Man in his ignorance may succeed in pushing his brother off the face of the earth, but he, too, will be carried along by the force which he has directed and set in motion.

Selfishness is a boomerang which is sure to come back to its starting point. "The mills of the gods grind slowly, but they grind exceedingly small."

Man may drain the life blood and crush the joy out of his employees, but divine law is an argus. Man cannot cheat nor put off the day of reckoning.

GREED is obsession, a false estimate of possession, a monster of cruelty, a destroyer of all that is good and beautiful.

GREED is an instigator of wars and the swine of commerce.

GREED builds nothing but obstacles, snares and traps for the unwary. It glitters in the form of priceless jewels; it lives in palaces of marble. It cries for more and more until it destroys its own foundation.

Honest industry has no place where greed can get a footing. The torrid heat of summer nor the frigid cold of winter affect it. It sits snug and comfortable amid the luxury which is not its own.

What is this apparent monster that roams at large? It is the product of man's free will, the outcome of his primitive desire, the transitional state from his lower to his higher nature. Let man beware! The mask of luxury covers the hideous face of famine!

The time will come when greed will be compelled to look at its own distorted visage. All crimes and disasters are the warnings of inharmonious and the protestations against the power of greed. Man is not hopeless; he is the redeemer of himself. No man is compelled to live under another's law.

The way man can break the bondage which he finds himself in is by change of thought and recognition of the rights of all.

Love holds the golden sceptre which will command him to rise in his perfection. Love is the blending of all that is good, the fulfillment of divine law.

ONE.

Of a Higher Law I will ever sing,
A Law that is good and true;
A Law that is not one law for me
And another law for you.

I will ever sing of the Law of Love,
For to dwell upon Hate and Greed
Is to torture and sink my soul in doubt
And destroy the Faith that I need.

For man made a law of Hate and Greed
And also a law of two;
But God made the Law of One, indeed,
The blending of Love with You.

SAHARET HERE TO MARRY

Saharet Rose, sometimes known on the American stage as Saharet, the dancer, arrived in New York on Sunday prepared either for marriage or a theatrical engagement. Fritz von Frantzen, member of the New York Stock Exchange and the Chicago Board of Trade, and a prominent art collector, was at the pier to meet her, and, unimpressed by her nineteen pieces of baggage, a tea set, and a talking machine which she brought with her, announced to the ship news reporters that hereafter she would dance only for him. They were married Monday morning.

The dancer from all accounts has been a great success in Europe. She is an Australian, and has been married once before. Several years ago a painting of her by Lembach, the famous German artist, attracted a great deal of attention.

"FINE FEATHERS" CONTINUES

Encouraged by the record of attendance throughout California and the Northwest, H. H. Frasee has extended the tour of Fine Feathers, with the all-star cast, until Aug. 9, which means that the play will have had a season of exactly fifty-two weeks, during which it has been played continuously, with the exception of two nights lost in travel. The play, in its present form, was first produced in the Cort Theater, Chicago, Aug. 12, 1912, and remained there until January, following which it was played here in the Astor Theater until April.

HANO-GOTTLIEB

Lella Hano, daughter of Mr. and Mrs. Phillip Hano, and George Gottlieb, associate booking manager of the Orpheum Circuit, will be married at the home of the bride's parents, 116 Riverside Drive, this evening, at 7.30 o'clock. Dr. M. Frisch, of Far Rockaway, will officiate. Selma Nebensahl will be maid of honor and Billy Eddinger, best man. The ushers will be Edward Hano, Lester Hano, the bride's brothers, and Dr. Harry A. Golder. Immediately after the ceremony, Mr. and Mrs. George Gottlieb will leave for a honeymoon among the Thousand Islands. Only the families of the bride and groom will be present at the ceremony.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE ONE-ACT PLAY

Of the three or four attractions which have survived the season, it is gratifying to THE MIRROR to record, in verification of its announced confidence, that the Princess Theater, devoted exclusively to one-act plays, is one of the number.

Early in the Winter THE MIRROR discussed the question of the one-act play as a source of popular interest, apropos of the comment of Mr. Wm. A. Brady, that "the public does not care for two plays in one night."

Discussing Mr. Brady's opinion, THE MIRROR said:

"Mr. BRADY is not essentially different from other managers in holding the public responsible for something it has no voice in. If a consistent test were made whether the public really desires to see or not to see curtain raisers, it is fair to predict that the managers would be astonished to find the question decided in the affirmative."

We have had the best proof that THE MIRROR was right in concluding that the public will support the one-act play as it will support anything of real merit, regardless of length, breadth, or width, period, style, or character. A play becomes the vogue because it is a better play, in one sense or other, than its fellows, and not because the public happens to be interested, for the time being, in any particular fad or trend of thought. The public has always liked a virile, well-acted short play, and the Princess Theater's success simply proves the rule. In the words of THE MIRROR's last Winter editorial:

"It has almost always been one cause or another having nothing to do with the merit of the question itself which has militated against the success of the project. But, honestly tried, the public will probably accept the one-act play as the public of London, Berlin, and Paris accepts it."

THE GALLERY

THERE is a neglected field for the manager with a capacity for looking into the future to cultivate, and that is "the gallery." It is not so many years ago that the gallery was considered the backbone of successful management in the history of the average attraction, and time was when a manager was less anxiously concerned how the orchestra section was peopled than what the gallery would bring into the box-office.

These were managers, too, of standard attractions, which made no obvious appeal to "low brows." They included the best-known stars in the country, for the gallery was as dear to the hearts of the great actors as any part of the house.

There came a change when the prices were raised. The gallery gods, with their keen perception of what was good in the drama, began to decamp, and today they constitute the devoted patrons of moving pictures.

There is a large class of ardent playgoers whose income has not kept pace with the prevailing prices charged for dramatic entertainments, just as there are ardent music lovers who would be prevented from attending grand opera if it were not for the gallery. It is largely for this class that the Metropolitan Opera House is equipped with tier after tier of galleries. It was with this class in view that all the older theaters were built large, with ample provision for the masses.

The tendency of late has been to build small, intimate playhouses, with a uniform top-notch scale of prices, in total disregard of the opportunity to secure the support of the people who cannot afford to pay more than 25 or 35 cents to see a performance. The result has been to send thousands of them into moving picture houses and additional thousands into playhouses presenting the so-called Broadway successes in stock.

Managers may profitably study conditions of years ago with a view to adopting a policy befitting modern changes. There would probably be less complaint of failure if more attention were paid to the masses, the assignment of intimate plays to small intimate playhouses, and such dramas as Within the Law to houses with ample gallery space, where the people generally could see a performance in its original form.

These conditions have never been tampered with in London, for instance, where the gallery largely decides the financial success or failure of a play, and where a correspondingly cheap scale of prices prevails in that section of the first floor known as the pit. In New York the tendency has been to cater chiefly to the orchestra section.

Joseph A. Weber has been engaged to play Locke in Richard Bennett's production of Damaged Goods, which reopens at the Fulton Theater here, Aug. 11, for a continuous run.

SPARKS

(Oletha Smith on "Deborah" in the Toronto Outlook.)

Shall a woman fulfill her destiny and become a mother? What man has a right to ask or answer that question? God and nature have declared woman's right to the function of motherhood. He has not bestowed a function upon any creature, with the intention of its being atrophied; nor does nature allow such a course to be followed with impunity; and each denial of a function is followed by punishment.

One reason given why women should deny the function of motherhood, in a criticism of Deborah, was that there were more women than men, and that, therefore, some women might not become mothers. One might as well assert that there are more hearts beating in female forms than in male, but who but a madman would insist that therefore these extra hearts cease to beat.

Nature has begun its function of motherhood within the female infant in its prenatal period, and has developed it along those lines, with the definite intention of it becoming, in the future, a mother.

All disease arises from the repression or suppression of a function. Who shall say that cancer is not a pathetic and mistaken effort of nature towards reproduction? In its earlier stages it builds up and increases in body, and only when nature finds her efforts unavailing for completion does she begin her work of dissolution. Might it not arise in the female from the suppression of a legitimate function of her nature, as we find in the naval orange? Man has rendered it seedless, but it seems still to be making the effort to reproduce, as we notice by the dwarfed orange imbedded at one end. And might not this disease arise in the male from a constant and unnecessary effort towards reproduction, and that this useless irritation of the system sets up within itself a tendency to a new growth, just as the natural tendency of a woman toward motherhood, and the concentration of her mind upon that idea (and the function being denied her) might set up a tendency towards a new growth?

The words "married or single" in the play seem to have given offense. Let us reason together and learn the wherefore of this:

When the time is ripe for a flower to become fertilized, God and nature do not impress upon the bee that only those flowers must be fertilized that are making constant and unnecessary efforts toward reproduction (you see we cannot even imagine flowers being married), but that all flowers be fertilized.

But, you exclaim, in the human being that would be an "immoral" state of affairs. Philosophers of all ages have puzzled their brains as to what "morality" or "virtue" really was. Now, it seems to me, that virtue is but a nicety of adjustment between the nature (whatever it be) and its natural environment. A chemical takes to its bosom just the chemical suited to it, and together form a new combination. No "shall" or "shalt not" of man will ever make it restrain its legitimate desire. It would be a very "immoral" chemical, indeed, if it listened to any but its own inward teaching. Could we be as "virtuous" as the chemical in this, we would not stray far from the path.

I have heard the description of a perfect ship given as "A ship whose center of gravity corresponds with the center of gravity of the water displaced," and this was quoted as an example of what "virtue" is. We each have a center of gravity, and a corresponding center in our natural environment, and this center we must find if we are to live truly moral lives. "Even a flea fulfills its destiny," says Kingsley, "so much better the flea than man." Therefore I hold that the condition of the unmarried mother is not necessarily more immoral than that of the married mother.

By what I can gather from married women, the marriage condition is one of constant and unnecessary effort toward reproduction. Once impregnation has taken place, surely the truly moral course would be to leave the future in peace. In the single state, a woman of high ideals would be careful about this for the sake of the future being struggling into life, and restraint would be comparatively easy, as there would not be the constant propinquity of her mate. So it seems to me it would be easier for a single woman to have a child morally than a married one. The one is a free woman, the other a bond. There is no doubt but that much of insanity and disease is

brought about by the unnatural conditions of a child's pre-natal existence, owing to the hardly-to-be-avoided indigence of its married parents.

We are in a stage of transition and struggling towards the light. Any play which opens our eyes to a knowledge of good and evil, and makes us think, is good for us. So we owe a debt of gratitude to Deborah, and as for the censor who said he would not take a prostitute into his pulpit as an example, well, the Great Master allowed one to bathe His feet with her tears and wipe them with her hair, and, no doubt, she was saying in her broken heart, "Oh, God, if all men had been as this one, I would not have been as I am."

EDITOR'S LETTER BOX

H. R., Philadelphia.—Grace Huff is now leading woman of the Majestic Stock of Buffalo. Personal questions cannot be answered.

A READER, Richmond Hill, L. I.—Leah Winslow is playing with the Municipal Theater company at Northampton, Mass.

SUSANNA.—Katherine La Salle was very well received by the critics in the leading role of The Master Mind, her sympathetic playing and delicate personality being favorably commented upon. Miss La Salle is twenty years of age, was born in Chicago and educated there. After her graduation from a Chicago seminary she entered the Chicago Musical College. While studying with Mr. Gilmore in 1910 she appeared in a small role of John Leslie's production of The Upstart and attracted attention. The following season she played the ingenue role in Madame X and early in 1912 was seen as Lenore in Mother. Then she scored her first hit as the governess, Mary Dexter, in Shorty McCabe, with Victor Moore, and was well received with Douglas Fairbanks in A Gentleman of Leisure. Miss La Salle is a niece of the late Bishop Atwill and of Rear-Admiral Whiting, U. S. N. (retired). When Werba and Luescher were searching for an actress to play the leading role in The Master Mind, Edmund Brees recalled a criticism he had read of Miss La Salle during the Chicago run of Shorty McCabe, in which the young actress was referred to as a "second Maude Adams." Her engagement followed. She will next be seen in Cohan and Harris's production of Five Hundred and Twenty Per Cent.

A PLEA FOR JUSTICE

Editor DRAMATIC MIRROR:

SIR.—That Sarah Bernhardt deserved that wreath in token of her art may be true, but it is no credit to us Americans to flatter and honor a foreigner when we ignore our own great ones.

The disloyalty of Americans towards their own great men and women, especially towards our deserving actors, is proverbial. No nation is so disloyal as we are towards our own.

Next season when that English actor, Forbes-Robertson, comes to us, some foolish ones will set him up as an "idol," for he is a foreigner, as Robertson is making his farewell tour; whereas our worthy and great Mrs. Fiske and our great and worthy E. H. Sothern, through all the years of faithful and noble service to their art and to the public, have received not one tribute of honor to their great art. Pile to America! This is to our shame. Snobbish Americans!

I said, maybe Sarah Bernhardt deserved the honor bestowed on her, for I see in her a great actress, but fail to note that she is a dramatic artist, as are Mrs. Fiske and Sothern.

Honor to the person or persons who will make up to do something big for Sothern and Mrs. Fiske, which they so richly deserve.

Cannot Shakespeare be left resting? I enjoy your sane reply to those rebels who refuse to have the real author of Shakespeare's plays, which is Shakespeare, have his just due. Sothern has gone into a lengthy discussion of the Bacon versus Shakespeare controversy, and several others have proved that Shakespeare is the author of his plays. Why so much ado about nothing? Other authors of plays and stories are not so questioned. It again shows the extraordinary greatness and power of Shakespeare as our World Poet.

Yours, for justice,
CINCINNATI, O., June 10. V. E.

A CORRECTION

Editor DRAMATIC MIRROR:

SIR.—I wish to correct a misstatement in a recent issue of THE MIRROR, in which it was said that Joseph Thurston, who was drowned last week at Cincinnati, was my brother. This is an error. Joseph Thurston and I were not related.

Yours very truly,
HOWARD THURSTON.
NEW YORK CITY, June 14.

Personal

DEAN.—Herewith is a photograph of that hustling young Baltimorean, Tunis F. Dean, who has succeeded in making a remarkably successful record the past two seasons as manager of Nixon and Zimmerman's big playhouse, the new Academy of Music, in Baltimore. Dean was formerly on the executive staff of David Belasco and a great favorite with all the Belasco stars, whom he piloted on tours from coast to coast for several years. Just now his popularity



Holmes, Baltimore.

TUNIS F. DEAN.

in Baltimore is so great that they are talking of running him for mayor. It is said that he has officiated as best man, usher and near bridegroom at more weddings, as pallbearer at more funerals, Godfathered at more christenings, led more cotillions, had more babies named for him and still belongs to more clubs than any other man in Baltimore. His latest stroke of good luck was to get himself appointed manager of the new Nixon Theater at Atlantic City by the Nixon-Nirdlinger Circuit of vaudeville, which recently acquired the Metropolitan Opera House in Philadelphia. He is also said, on the quiet, to be rewriting "Lord Chesterfield's Letters to His Son" to bring that standard work on polite intercourse up to date.

RAMSAY.—Charles Alexander Ramsay, costumier-chief of The Liebler Company, who designed and made the costumes for Joseph and His Brethren, The Garden of Allah, Disraeli, and other big productions, left for Europe on the steamer *Minneapolis* last week. Mr. Ramsay intends to study costuming as practised in the continental "art theaters," and will spend some time in foreign museums in preparation for work to be done for the big moving picture productions to be attempted by The Liebler Company in combination with The Vitagraph Company of America.

TRUAX.—Sarah Truax has accepted the leading part of Domini in the first of the big Century Theater spectacles, The Garden of Allah, which will begin its third season early in September. Miss Truax, a native of Kentucky, made her debut in the company of Otis Skinner, becoming that polished actor's leading lady within a year of her first stage appearance. She then succeeded Viola Allen in the stellar part of Hall Caine's *The Eternal City*, in which she was supported by the late Edward Morgan, Frederick de Belleville and the late Frank C. Bangs. The following year she played Henriette, one of The Two Orphans, in the all-star touring company presenting that famous play, Grace George, Clara Morris, James O'Neil, J. E. Dodson, the late Louis James, and Mrs. LeMoysse being associated with her in the company. Then followed an engagement as leading lady for Robert Lorraine, after which she created the role of Princess Irene in *The Prince of India*. Her marriage and temporary retirement holds next place in the narration of her career.

Miss Nance Gwyn, who resigned as leading lady of the Mount Morris Stock Company last week, has accepted the leading role in a new play now rehearsing, called *Have You Any Servants?* The play will be produced the end of this month out of town and brought to New York in September.

BACK OF THE CURTAIN

(Continued from page 5.)

Summer, which I hear Mr. McRae will divide equally between rejuvenation by out-of-door means and the natural anxieties attending a new stellar part.

"When you are brain worn come up and pig with us," is the sulphuric invitation Barney Fairfax writes his friends from the home at Dunnfield, N. J., which he occupies with his bride, a convenient hallooing distance from his mother-in-law, Adelaide Prince's Justholms.

Are you seeking the most irreverent Briton on any stage? Her address is Alison Skipworth, Smithtown, L. I. Says she: "King George and the Czar of Russia look like a vaudeville team."

Virginia Harned is not by nature catty. Take my word for it, and if you distrust mine, that of hundreds who know her. But there are persons and occasions that would prompt an angel to develop claws and like man, Miss Harned is a little lower than the angels.

She had listened resignedly for a long time to a female case of enlarged cranium. "I shall have a play. He will buy it for me," said the over-confident one. "And I intend to have a theater. He will buy one for me."

"Yes," rejoined Miss Harned sweetly, "and will he buy you an audience?"

Lennox Pawle, the Adam of Money Moon, is lamenting his disposition to discourage the excessive attentions of waiters and other servitors. While the English actor was breakfasting in his room in Chicago during the progress of the play, a new waiter timorously asked: "Are you one of the troupe, sir?"

"None of your d—d business," grunted the player.

The waiter effaced himself, but on his return to remove the tray remarked: "I didn't mean to be fresh, sir, but I had orders that all that was in the troupe was to have their meals charged to the management."

And he disappeared with two of Lennox Pawle's dollars.

THE MATINEE GIRL.



BERTHA YEOMAN.

When David Pfrman, general manager for William Pfrman, was in San Francisco, last January, he happened into a vaudeville theater, where he made a real discovery in Bertha Yeoman, a beautiful girl, with a beautiful, highly cultivated coloratura soprano voice, and a genuine comedian in "Den" McGrath. They impressed Mr. Pfrman to such a degree that he kept returning to the theater daily so that he might observe the amazingly clever and effective work of these two artists, who "stopped the show" at every performance. Before Mr. Pfrman left San Francisco he had signed up both Miss Yeoman and Mr. McGrath for five years, and brought the contract back with him.

William Pfrman has secured Mary's Lamb, at great expense, especially for "Den McGrath," who will portray Richard Carle's part in that play on its tour to the Coast, with Miss Yeoman in support. Meantime a stupendous production, entitled *The Limit*, in which Mr. McGrath will be starred next season, is in course of preparation.

Miss Yeoman is pronounced one of the finest coloratura sopranos before the American public.

Broadway Favorites

Soubrettes on Broadway have been scarce for many seasons. In fact, several thought there were no more comic opera soubrettes, a word that means a youthful, attractive girl, who can sing, dance and act.

During the first part of the present season, at the Park Theater, an opera entitled *The Gypsy* was given its premiere and at once young Anna Wilkes jumped into prominence as a new and clever soubrette. Her work in *The Gypsy* received attention from mana-



ANNA WILKES.

Gross, Chicago.

gers as well as from the press and public, and for many weeks she was besieged with offers. *The Gypsy* lasted only a fortnight, when it folded its tent and retired to the storehouse.

Miss Wilkes was the first to be secured for a new production, out of a large cast of celebrities, and at once she began rehearsing with *The Purple Road*. She was assigned the leading soubrette role and with her Page number, in the second act, again scored a New York hit. It was her first appearance in a boy's part and her success will, no doubt, lead to greater and bigger roles.

Previous to Miss Wilkes's success on Broadway in *The Gypsy* and *The Purple Road*, she has appeared with Jefferson De Angelis as the Hen Pheasant in *The Barnyard Romeo*, and also made a hit on tour in Joe Gaites's production of *Katie Did*. In this Miss Wilkes sang the song hit of the production, "Homeland," a piece similar to "My Hero," and calling for a cultured and trained voice.

Miss Wilkes appeared on Broadway early in her career as Dorothy in *The Wizard of Oz*, a role Anna Laughlin made famous. She supported Chauncey O'cott for a season, appeared as Annette in *King Dede*, and in *School Days*.

Miss Wilkes's future is full of potency, and her work is being watched with interest by many admirers.

CHAMBERLAIN BROWN.

PLAYS AND PLAYERS

Walter Connolly closed with *Sothern and Marlowe* in New Haven June 14 and is rehearsing in Charles Hopkins's new play, *How Much is a Million?* to be presented at Fine Arts Theatre, Chicago, June 30. He returns again next Fall in the *Sothern-Marlowe* company.

Manager C. W. Lawford, of the Samuel's Opera House, Jamestown, N. Y., was pleasantly surprised by the arrival of Mr. and Mrs. William Hickey the 17th, and while their stay was limited, owing to their delayed schedule, Mrs. Lawford entertained most hospitably. Mr. Hickey, as general manager of the Kinematograph Company, of London, and representative of the Canadian and all European Kinema-color companies, and Charles Urban's right hand man, is making a flying business trip over the United States and Canada. Mr. and Mrs. Hickey will sail for the Continent June 25.

Alice Hegan Rice's *A Romance of Billy Goat Hill* has been dramatized and had its first production in Reading, Pa., June 23. The formal production of the play, with May Buckley as Miss Lady, will occur in September.

Mr. and Mrs. Edward Milton Royle, at their home, The Wickiup, at Darien, Conn. will give a garden party Saturday, July 28. An orchestra will be stationed on a platform in an old apple tree, and a dancing floor will be laid in the orchard. The party will be in the nature of a rally for the pagament which will occur at Darien the latter part of August. Many important actors, singers and vaudeville people who reside in the neighborhood will entertain the guests.

U. S. 1.

CAREER OF DELLA FOX

An Appreciation of Her Activities as a Familiar Figure on the Stage

In the death of Della Fox the American stage has lost an artist who from her tenderest childhood to her final appearance, only a few weeks ago, has had a strong hold upon the affections of the theater public throughout the nation, and none could possibly be more regretted than she.

Miss Fox had distinctively an individuality of her own and whatever she attempted, when on the stage, made a direct appeal to the sympathy, or plaudits of her auditors. There was, perhaps, not a single co-

melodrama. James O'Neill, whose attention her cleverness attracted, engaged her to impersonate the child in "Celebrated Case," and ere she had reached the age of ten she had an established reputation as an actress of uncommon capacity for one of her years in the Western part of the country.

There was not the usual hiatus between her stage childhood and maturity. From children's parts she directly stepped into prima donna roles, singing the principals, in the Bennett and Moulton Opera company, in "Fra Diavolo," "The Bohemian Girl," "The Pirates of Penzance" and other standard works. She next sang the leading role in "The King's Fool," which toured the country under Heinrich Conried's management.

In May of 1890, Miss Fox joined the Wolf Hopper and appeared with him in "Castles in the Air" at the Broadway Theater, New York. Her success was instantaneous and she was now permanently established as an attraction on Broadway. Within a year she was known as one of the famous American soubrettes. Now followed one success after the other: first in "A Summer Night," then Wang, then Panjandrum—each succeeding one adding a little more to the little soubrette's fame.

In August, 1893, she is seen as a star at the head of her own company in "The Little Trooper" at the New York Casino, with such names as Paul Arthur, Jefferson de Angella, Charles J. Campbell, Alf. C. Wheelan, Charles Dungan, Ed. Knight, Villa Knox, Eva Davenport, and Maria Celeste as her support.

This venture was eminently successful and the attraction toured the country for a season. The next year Miss Fox appeared in "Fleur de Lys," and this was followed by the triple starring tour with Lillian Russell and Jefferson de Angella in "The Wedding Day."

As this venture was not altogether the success anticipated, Miss Fox decided to star by herself and the following season she appeared in "The Little Host," which was presented at the Herald Square Theater first and then went to the Grand Opera House.

It was during this engagement that some of the brilliancy and dash began to leave the little star. Her manner had grown lackadaisical and her voice had lost its accustomed vibrancy, though it would be exaggerated to accord it unusual brilliancy when at its best. Miss Fox's manner of singing her numbers had ever more to do with her popularity than the quality or artistic use of her voice.

Then unmistakable indications of approaching catastrophe to the little star became manifest. However, she struggled on bravely against the creeping insidiousness of her nervous malady, kept her engagements and continued to fill her roles, though under what stress and suffering only she herself knew. Like the little Trojan she was, she continued to face the hardships and inconveniences of travel from town to town. Finally, arrived at Bellows Falls, Vt., on April 14, she was obliged to give up. The company disbanded and Miss Fox returned to New York for a brief rest and then proceeded to the quiet of her home in St. Louis.

There she seemed to regain her health and strength and returned East and laid plans for future activities. But these proved but desultory, as Miss Fox's health was never again sound and to be relied on from that period. She had become the victim of complications which baffled all medical skill, and while she and her managers hopefully endeavored for a new production during the coming season, fate decided against it.

During the more recent years Miss Fox appeared occasionally as a vaudeville headliner, and her last appearance was in the all-star revival of "Rosedale" at the Empire Theater, by Charles Frohman, last April.

CAVALAZZI'S VALEDICTORY

Madame Malvina Cavalazzi publishes the official announcement of her separation as head of the Ballet School of the Metropolitan Opera House and final retirement from the stage.

Prior to returning to her native country of Ravenna, Italy, where the great dancer hopes to pass the remainder of her life, she will present her pupils in a performance with which closes the current term of the school, to take place on Friday, June 27, three P.M.

The directors have decided to continue the school, of which Madame Cavalazzi is the founder and from which Mr. Gatti-Casazza, before his recent departure for Europe, chose more students—an indication that next season's corps de ballet of the Metropolitan will chiefly consist of American girls.

JANE COWL IN LONDON

Jane Cowl, who attended a performance of "Within the Law" at the Haymarket Theater, London, Tuesday of last week, was applauded as the original Mary Turner when Sir Herbert Tree, in a certain speech, called the attention of the audience to her as she sat in a box with Margaret Wycherly, wife of Bayard Veiller, author of the play. Miss Cowl has promised to appear in one performance in London before returning to New York, when she will appear again at the Eltinge Theater.

"SUNSHINE GIRL" CLOSES

The season of Julia Sanderson in "The Sunshine Girl" was brought to a temporary close at the Knickerbocker Theater Saturday evening until Monday, Sept. 1, when Miss Sanderson and her associates, including Josephine Cohan, will again resume the run of this successful comedy.

BURLESQUE NEWS

Columbia Amusement Company Makes Public Its Plans for the Coming Theatrical Season

The Columbia Amusement Company has announced its plans for the coming season, following its annual circuit meeting. The following shows will tour the wheel.

College Girls, Beauty Parade, Dave Marion's Dreamland Burlesquers, Mollie Williams's Show, Rosy Posy Girls, Al Reeves's Beauty Show, The Liberty Girls, Beauty, Youth and Polly, Waldron's Trocadero, Robbie's Beauty Show, Gay New Yorkers, Miner's Big Frolic, Behman Show, Girls from Starland, Star and Garter, American Beauties, Girls of the Gay White Way, Sam Howe's Lovemakers, Bon Ton Girls, Hastings's Big Show, Ginger Girls, Belles of Beauty Row, Ben Welch's Queens of Paris, Rose Sydel's Honeymoon Girls, Broadway Girls, Social Maids, Taxi Girls, Bowery Burlesquers, Columbia Burlesquers, Watson Sisters's Girls from Happy Land, Big Jubilee, Billy Watson's Big Show, Cracker Jacks, Vanity Fair, Happy Widows, Golden Crook, Roseland Girls, Follies of the Day.

The circuit will comprise the following cities and theaters:

Westminster, Providence; Casino, Boston; Gilmore's, Springfield; Empire, Albany; Miner's Bronx, New York; Casino, Brooklyn; Orpheum, Paterson, N. J.; Miner's Empire, Newark; Empire, Philadelphia; Gayety, Baltimore; Gayety, Washington; Gayety, Pittsburgh; Star, Cleveland; Empire, Toledo; Star and Garter, Chicago; Gayety, Cincinnati; Buckingham, Louisville; In, Indianapolis; Columbia, Chicago; Standard, St. Louis; Gayety, Kansas City; Gayety, Omaha; Gayety, Minneapolis; Grand, St. Paul; Gayety, Milwaukee; Folly, Chicago; Gayety, Detroit; Gayety, Toronto; Gayety, Buffalo; Corinthian, Rochester; Bastable, Syracuse; Lumberg, Utica; Gayety, Montreal; Franklin Square, Worcester; Gayety, Boston; Columbia, New York; Star, Brooklyn; Empire, Brooklyn; People's (Bowery), New York; Murray Hill, New York; Casino, Philadelphia, Pa.; Hurtig and Season's, New York.

ANNE SWINBURNE A STAR

Will Make Her Stellar Debut in "The Coquette," Music by Herbert

Arrangements were concluded by cable yesterday whereby Anne Swinburne, who scored an over-night success in the prima donna role in "The Count of Luxembourg" last season, will appear under the management of H. H. Frases for the next two years.

Under the terms of the agreement she is to be featured in the title part of "The Coquette," described as something more pretentious than musical comedy and less cumbersome than comic opera, the book and lyrics for which are being supplied by Harry B. Smith. Victor Herbert, who has always been enthusiastic about Miss Swinburne's vocal ability, is now busily engaged in writing a score.

"The Coquette" will be staged by Frederick G. Latham. Miss Swinburne will return from Paris about the middle of August, in time for rehearsals. The work will have its local premiere in the Long Acre Theater some time during the Fall.

TO RESUME DANCING

Isadore Duncan, according to reports from Paris, is to resume her dancing in South America shortly. She is under contract to appear in five cities. After the tragic death of her children in a motor accident recently, it was rumored that she would never again appear on the public stage.

The danseuse has been financially assisting a young engineer, who has invented a safety stop for automobiles, in putting the contrivance upon the market, and she is endeavoring to make it obligatory for all machines to be equipped with the invention.

PRISON SHIP GOES TO CONEY

The old British convict ship, the *Succow*, which has been in the North River, at West Seventy-ninth Street, several weeks, was taken on Thursday to Coney Island, and will be stationed there during the Summer at Twentieth Street. Captain D. H. Smith continues in command of the vessel, which will be taken to San Francisco after the Coney Island season.

FULL HOUSES FOR "QUO VADIS"

Outliving, in point of interest, all competitors in the field of photodramas, Quo Vadis is being shown twice daily at the Astor, New York city, where this wonderful picture representation of the famous romance of that name continues to attract houseful audiences.

JOSEPHINE COHAN RETURNS

Josephine Cohan arrived in San Francisco on the Pacific Mail Steamship Ventura June 19. Josephine Cohan, who, with her husband, Fred, Niblo, has been appearing under the management of J. C. Williamson in Australia for the past year and a half, is back for a visit to her family and will return to the Antipodes in September, where she is to appear for another year. It was to be able to meet and welcome his sister that George M. Cohan postponed his recently announced European trip. During her short stay in America Josephine Cohan will make her home with

her father and mother, Mr. and Mrs. Jerry J. Cohan, at Sunnyside, Monroe, Orange County, N. Y. Her legion of admirers will be glad to know that, though being quite ill for a time while she has been abroad, Miss Cohan is now fully recovered and in the best of physical health.

AGAINST BOOKING AGENTS

Important Decision by an Ohio Judge on Theatrical Contracts

A decision of great importance to producing and road managers was made in Cleveland recently, when Judge Cull, of the Municipal Court of that city, decided that a booking agent was not the direct agent of either part of a sharing contract and was simply the medium through which the two parties had been brought together, the contract made, and that either party could not be held responsible for the actions of the booking agent.

The decision was the result of a suit brought by O. S. Hathaway, of the Sandusky Opera House, against Vaughan Glaser, for cancellation of a contract. Through his manager, H. S. Carter, Glaser signed a contract with Stair and Havlin to present "The Grain of Dust in Sandusky" during the past Winter. Manager Carter affixed his signature to a contract bearing terms of 75-25 per cent. The contracts were then sent on to Hathaway, who changed the terms to 65-35, without notifying Glaser or his representative. As soon as the terms were learned Glaser immediately notified Hathaway of cancellation. Hathaway then brought suit for damages.

The court held that the Stair and Havlin Booking Agency, through which the contract was executed, acted as agent for both Hathaway and Glaser, and in his decision Judge Cull said, in part: "As far as Hathaway's changing the terms of the contract and making a counter offer is concerned, the Court holds that the Stair and Havlin Booking Agency acted merely as agent for Mr. Hathaway, and further holds that no act or omission as shown by the evidence could have worked an estoppel against the defendant, Vaughan Glaser. The Court holds that Vaughan Glaser performed all and every condition on his part to be kept under the circumstances. Since the defendant was ready and willing to play under the original terms, I do not see that the plaintiff has proven a case and therefore find for the defendant."

The case was warmly contested and numerous producing managers have written Sledman and Sledman, of Cleveland, Glaser's attorneys, for a full copy of the decision, as it is expected this will break up a practise which is in common use by a large number of small town managers.

TYRONE POWER INJURED

Badly Burned by the Explosion of a Can of Varnish in His Yacht on Richelieu River

Friends were notified one day last week by Mrs. Tyrone Power, formerly Emma Reame, that her husband, Tyrone Power, the well-known Shakespearean actor, was badly burned about the hands, arms and face, near his home on the Richelieu River near St. Johns, Can.

Power was removing paint from his yacht with a gasoline blow torch when he got too near a can of varnish remover, which exploded. The can of flaming fluid was upset upon the actor. With presence of mind he jumped into the river and was compelled to swim some distance before aid was secured. Mrs. Power is prominent in social and theatrical circles in this vicinity.

AMERICAN TALENT ABROAD

Cargo of Vaudevillians Will Set Sail for Australia July 1

A number of American vaudeville artists will sail for Australia in a few weeks, to appear over the circuit controlled by Henry Rickards. Hugh D. McIntosh, governing director of the circuit, who is now in America, has arranged to send over forty-five acts.

These acts will leave America on the Steamship Ventura, sailing from San Francisco on July 1. The tour covers twenty weeks and includes seven first-class houses. It will cost \$11,350 alone to defray the expenses of the artists to Australia.

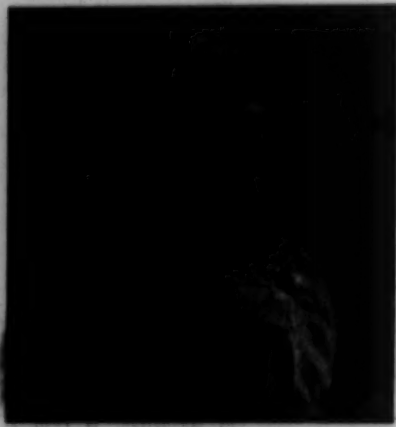
BIG HOSPITAL BENEFIT

Over 8,000 tickets have been sold for the American Actors' Hospital benefit performance, to be given at the Auditorium in Chicago on Sunday, June 23. This totals \$8,000 in tickets alone, not including the subscriptions received by the various committees, and assures the success of the performance.

A bill of fifteen star acts will be presented by Frits Scheff, Henry B. Warner, Sophie Tucker, Gene Greene, Joseph Santley, Marie Flynn, Morton and Moore, Belle Baker, Harry Kelly and others. Edward Shayne and Adolph Marks will be the announcers.

RAYMOND ASKS DIVORCE

The Great Raymond, in private life Morris E. Saunders, has filed suit in the Superior Court, says a telegram from Chicago, asking Judge Foell for a divorce from his wife, Martha L. Saunders, of Allegheny, Pa. The player charges that his wife left him on Oct. 10, 1910, while he was in Genoa, Italy. The case was taken under advisement.



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temporary, with possibly the exception of Fay Templeton, during the period of her away, who was possessed as strongly of those particular traits that make the name of a stage favorite a household word. The name of Della Fox was lapped by infants and mumbled by the aged, and, whatever the fate of the play she appeared in, while her health and strength were still unimpaired, if her own role could save it from disaster it kept going.

To enumerate the many roles in which Miss Fox was known to the theatergoing public would perhaps tire the reader; but her prominence and importance in American stage life, during a generation was such that a cursory review of her career may not be unwelcome. Deserved it surely is.

From the day, when as a child of seven, Della Fox played the quaint little role of the midshipman in "Pinafore," with a juvenile company, until her sudden mental and physical collapse in June of 1900, she was distinctly a "winkler," whether as the feature of the company or in support.

As early as the late nineties, when still



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a baby, she danced and sang herself into the affections of the people of St. Louis, her birthplace, in the entertainments of the Dickson's Sketch Club, of which Augustus Thomas was a member, and from whom, it is told, the little thespian learned how to read and write. When later on Mr. Thomas wrote Editha's Burglar as a one-act play, little Della played Editha. Her next appearance was made with Marion Ellmore's company in which she played the title-role in the prologue of Chispa, a

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

Ethel Grey Terry received her first real opportunity last week as Laura in *The East-est Way*. Miss Terry carried the role with the air of womanly sincerity that held the interest of her audience. Josephine Drake appeared as Elsie and the others were Clifford Bruce, William Riley Hatch and Carl Gerrard. A word of praise is due Joseph Byron Totten for the directing. This week, *The Girl in the Taxi*, with Joseph Byron Totten in the Carter De Haven role, Ethel Grey Terry as the girl, Miss Daisie, the famous dancer, as the maid, Clifford Bruce, Carl Gerrard, Florence Walton, Sigmund Fisher and the entire company. Paid in full follows and then the theater will close for three weeks, reopening with stock.

This is Cecil Spooner's closing week at her new theater. An Old Fashioned Girl is the bill. Cecil Spooner, Rowden Hall, Marquita Dwight, Eugene Graham, and Howard Lang have worked hard all season and deserve a rest.

Emma Campbell is receiving her first real opportunity in *Mrs. Wiggs of the Cabbage Patch*, at the Prospect this week. Josephine Moore plays Miss Hasy and all the Prospect favorites are in the cast.

Under the direction of William C. Masson *The Rosary* was given a revival at the Bushwick, Brooklyn, last week, with Mabel Montgomery and Robert Gleckler.

At the Harlem Opera House *The Concert* was last week's bill, with Lowell Sherman as Gabor Arany. This week, *The Only Son*. The Academy of Music Stock presented East Lynne last week. Priscilla Knowles as Lady Isabel gave an artistic performance. She dressed the role beautifully and with taste. A word of praise is due her singing in the first act. There are few in stock leading women who can sing. The Barbara Hare of Marie Curtis was interesting. Miss Curtis portrayed the role more like Katherine Kaelred played the Vampire in *A Fool There Was*. She has her own version of the part. Theodore Friebeus as Carlie adds to his laurels, and Joseph Creghan always makes his role prominent by his intelligence and understanding. This week, Aliss Jimmy Valentine.

BROOKLYN NOTES

The Bushwick is doing capacity business with the Keith Players. William C. Masson is putting on some excellent productions. Last week *The Rosary* and this week *The Woman*, with *The East-est Way*, *Three Twins*, and *The Concert* to follow. Mabel Montgomery has added to her popularity and Robert Gleckler is doing excellent work. Charles Schofield and Isadore Martin closed with the players on Saturday, to rest before they open at the Crescent in August. Robert Gleckler will also take a vacation shortly. Next season Mr. Gleckler and William Macauley will head a stock of their own in Pittsburgh.

STOCK PLAYERS IN BRIDGEPORT

Eleanor Cleveland, Robert Connors and players opened at the Lyric, Bridgeport, on Monday last in *The Bridge*. This new stock company is under the direction of Wilson Hummel and includes, besides Miss Cleveland and Mr. Connors, Glen Anders, Edward Nannery, Edward Evans, Guy Harrington, John Flemming, Charles Jewett, Ezra Graham, William Lambert, Charlotte Carter, Margaret Lewis, Lillian Field, and Louise Gilchrist.

At Poll's, Bridgeport, last week, *The Country Boy* proved one of the season's biggest hits. Paul McAllister scored another success, and Ralph Herbert, Florence Gerald, Arthur Griffin, Marguerite Starr, Harrison Thompson, Brenda Fowler, Llewellyn H. Crossman, and Marion Hutchins scored. *The Woman* this week.

PLAYERS CLOSING

Albert Latscha, juvenile leading man, closed his season at Union Hill on Saturday; and this week Kitty Brown, the second woman, closes with the company. The Talker was last week's bill and Frank McCormack deserves credit for his direction of the piece. Ann Murdock was kittenish and amusing as Kate, George Howell in the Tully Marshall role was best in his emotional scenes, while Don Borup as Pells was interesting and Albert Latscha as Larry was convincing. Mr. Latscha's work since the opening bill, when he appeared as *The Country Boy*, has been praiseworthy and he will be greatly missed. Baker Moore replaces him.

BUFFALO NOTES

For her closing week in Buffalo Jessie Bonstelle produced *The Marionettes* last week. Miss Bonstelle and Corliss Giles appeared to advantage. The company move to Detroit and are followed by the Northampton Players, headed by Charles Balsar and Beth Franklyn, who opened Monday in *The Fortune Hunter*.

It was not an easy task to fill popular Blanche Yurka's place as leading woman at the Majestic. Grace Huff opened in *The Fatal Wedding* and last week appeared in *The Dairy Farm*, with Graustark this week. Theodore Gamble and Joseph De Stefani remain.

MARY SERVOS RESTING

Mary Servos, after closing her stock at Grand Rapids on Saturday, is now at her

Summer home in New Canaan, Conn. Fred Tiden, her leading man, joins Percy Haswell in Toronto. Robert Middleman is to open with the Harry Davis Stock in Pittsburgh; Ralph Morgan and Grace Arnold go to Elitch's, Denver; Beth Franklyn and Dorothy Mortimer opened with Jessie Bonstelle in Buffalo, and W. H. Sims joined the Murat Stock in Indianapolis.

STOCK NOTES

Ira Hammer is winning the enthusiastic praise of Mount Vernon theatergoers for her really fine performance of Camille. Averell Harris makes a splendid Armand and Rose Head is specially engaged for Madame Frequence. This finished artist is a pure delight in the part. Isabel O'Madi-

managing for Mr. Latimore at Rivermont Casino, Lynchburg, Va. Opening play, *The Gambler*.

Percy F. Leach is directing the excellent stock company at Olentangy Park, Columbus, O., which includes Robert Warwick and Thais Magnan as leads.

June 25 closes the ten weeks engagement of the Landis Stock company at Worcester, Mass. Henry Crocker and his wife, Mabel Dillingham, go to "The" cottage at Camp Ellis, Mass., immediately after the closing of what has proved a very pleasant engagement.

Charles Mackay of the Orpheum Stock, Montreal, is proving his versatility as a leading man. Last week he scored as the smooth-tongued confidence man in *Get-Rich-Quick Wallingford*, and this week he is doing equally well as the hero of the Virginian. The Orpheum Players have a fine line of plays to be produced, including *The Country Boy*, *The Third Degree*, and other well-known New York successes.

Sam B. Hardy opened his season as leading man at Keith's, Toledo, in *How to Succeed in U. S. A.*, and was seen as Arlene Lavin the second week. In his support are Mabel Scott, Edwin Bailey, A. S. Brown, William Sullivan, Harold Hendee, Sam Ross, George Edwards, Preston Crews, Neil Frost, Royal Tracy, Florence Coventry, and Fay Holden. Mr. Hardy will be seen during his stay as Sherlock Holmes, *The Boss*, *Homes*, and *The Man from Home*.

In spite of the recent flood, Dayton, O., is doing capacity business with the new stock. The Woman was the coming bill, with The Gamblers following. Charles Compton has proved a great favorite and Mary Mersch is winning success. John Bainpolis and Alice Lindahl are welcome artists, while James L. Seelye, Freddy Burton, Hallet Bosworth, Harry Linhart, and Richard Riley are popular.

Felwyn Joyce, stage-manager of The Whip, opened a stock at Kenosha Park, Danbury, Conn., last Monday, with Herman Wade, Osborne Clemens, Laura Hillard, Aurelia Collins, and Dorothy Dunn.

Of Ralph Kellard's work in Syracuse the papers speak in high terms. In his support Beatrice Prentice is giving the performances for which this clever little woman has been noted. Harry Rodding is one doing good work.

William C. Walsh has met with considerable success with Thomas Chatterton on tour through the Middle West. Mr. Walsh is a very clever director and bears watching for the future.

The Gertrude Roberts Stock company will open its annual Summer season the first of July, playing the Summer cottage of Cape Cod. Miss Roberts is now at her Summer cottage at Harwichport, Mass.

At the Metropolitan, Cleveland, a special stock opened recently with The Red and the White. Dorothy Webb, who played and sang with charm and grace, Walter Willis, Neil McNeil, Sadie Kerby, Charlotte Webb, Maurice Darcy, Ralph Newman, and Lester Poppen.

Beth Taylor is receiving some fine notices on her playing of the leading part in *The East-est Way*, which was the bill of the Redmond Players at the Grand in Cincinnati, a short time ago. Paul Harvey played the lover with a display of comic acting, and Leslie Virden as Miss Watson gave a character study which was highly commended on. Marie Hansen played the colored maid and Jack Fayer was admirably cast as the banker. Harry J. Ireland deserves credit for the splendid productions of the Redmond company under his direction.

Thomas Rolfe scored in the role of Sam Graham, the druggist, recently in *The Fortune Hunter*, at the Murat, Indianapolis.

The Rolfe Lloyd Players closed their season on Saturday at Concord, N. H. They have finished 111 consecutive weeks, almost five being played in New Bedford and fifteen in Concord. Last week Rolfe Lloyd was seen as Sherlock Holmes and this week as Dr. Jekyll and Mr. Hyde. The company lay off ten weeks and open in Concord Lake Day, Louise Kent is leading woman.

Eleanor Gordon commenced her second week at the Plymouth, Boston, in *The Second Mrs. Tangueray*. Miss Gordon is the name part added to her popularity greatly. Douglas Wood has proved one of Boston's most popular leading men and Elizabeth Rathburn's following is larger than ever. Miss Rathburn is doing some very artistic work, likewise Edward Langford and Walter Kramer, two experienced artists who are giving Boston finished, artistic performances. Mrs. George Hibbard opened with the players last week.

Roma Bende scored a hit recently at the Grand, Ottawa, where her company has been appearing in capacity business since January. Will Stevenson, Stanley Kane, Lucy Browning, and Jane Forbes are members.

J. Monte Crane, the popular character comedian of the St. James Stock in Boston, is now playing at Keith's, Portland, Me.

For his fourth week in Gloucester, Mass., Morison presented *A Butterfly on the Wheel*, with C. Russell Sage as George Adamston. Mr. Sage's work was faultless and worthy of this youthful artist. James S. Barrett as Collingwood gave his usual good performance, and James J. Hayden was well cast. Edna Oliver is doing her usual good work. This week *The Lottery Man*, with Rose Morrison as Mrs. Forten.

Fifty Miles from Boston, another George M. Colman stock success was mounted at the Empire, Syracuse, last week, with pay-



Gould and Marden, Inc., N. Y.

EMMA CAMPBELL.

The name of Emma Campbell has been before the public for many seasons as an ingenue, leading woman and character woman, capable of all roles and proving versatile in more than one.

Miss Campbell started the present season with the Orpheum Stock at Jersey City and without a week's vacation appeared in order at the Greenpoint, in Brooklyn; Poll's, at Bridgeport, and is now at the Prospect, in New York, where her popularity in the last few weeks has been accentuated.

Miss Campbell has not been confined to stock. The present season is her first in the stock field, and she attempted it be-

cause of her desire to prove to herself that she was not a type actress.

"I have played numerous roles in productions," she says, "and become so mechanical that I felt I was fit for only one or two parts. A season in stock has given me wide experience, and I have been especially happy in every role I have undertaken."

The roles Miss Campbell has played the past season range from Deep Sea Kitty, in *The Greyhound*, to Fanny Jasper, in *Get-Rich-Quick Wallingford*. She has had the advantage of experience in London with many of the well-known artists of the stage.

CLAUDIA LUCAS CLOSES

Claudia Lucas closed as leading woman at the Olympic, New York, on Saturday. For the past few months Miss Lucas has been giving unusual performances. Her work is sincere and artistic, and she dresses her roles in an up-to-date fashion. Elmer Thompson, the juvenile, closed a week earlier.

ROSE MORISON RETURNS

Rose Morison, the popular leading woman of the Morison Stock, in Boston and Gloucester, has returned to the stage, after a few weeks' rest, upon request of her many admirers. Mrs. Morison is a woman with dramatic ability, good looks and a capable actress. She played Pamela Gordon in *Girls* last week at Gloucester.

"WAY TO KENMARE" IN STOCK

Andrew Mack's popular bill, *The Way to Kenmare*, has proved to be one of the best money-making bills in stock at Saxe's Theater, in Milwaukee. Charles Dingle in the Andrew Mack role proved excellent.

VERA MICHELENA IN STOCK

Following Marguerite Clarke, Forrest Winant, and Jack Barrymore in St. Louis, comes Vera Michelena as stock star. She will open in the Rose Stahl role in *The Chorus Lady*, and play Helen Ware's part in *The Deserters* and *The Seventh Chord* in St. Louis.

gan, John Bedouin, and Charles Taite give fine performances. The company brings its long season to a close next week with *Mam'elle*.

Lydia Knott, after a season of twenty-five weeks at the Harlem Opera House, and nine weeks with the Academy Players, has joined the Olentangy Stock company in Columbus, O., for the Summer.

The Theodore Lorch Stock company, of Passaic, N. J., is now in its fifty-first week and business continues good despite the warm weather. Week of 18-21, *The Man of Mystery* was the bill and it seemed to please the patrons. Mr. Lorch, besides playing the leads, directs each production. The success of the company has been so great that a company of local capitalists will erect a theater on the main street at a cost of \$100,000. They expect to open it by the season of 1914. The following are members of the company: John C. Lawrence, Norman Houston, Emmett O'Reilly, Bertie Cullington, Howard Chase, Rita Harland, Arnold Richardt, Harriet Bowman, Cecil Fay, and Theodore Lorch. James W. Shaw, formerly of the Belasco forces, is business manager.

Rose King is spending the Summer camping on Long Island; Edward Dale Lynch goes to Denver with Grace Belle Dale; Emory J. Blunkalis to the Adirondacks, and the other members of the King-Lynch Players are resting at Summer resorts. The new season opens in August.

George Nolan Leary, last season with the Davidson Stock, Milwaukee, is playing juveniles with the Latimore-Leigh Associate Players, Rivermont Park, Lynchburg, Va.

Charles J. Lammers is directing and

WHO'S WHO IN STOCK

Brooklyn, N. Y., Bushwick Theatre
POPULAR PLAYERS STOCK CO.
FRANK WHITECK, Manager
ROBERT GLECKLER, Leads
MABEL MONTGOMERY, Leads
WILLIAM MACAULEY, Heavies
CAROLINE LOCKE, Heavies
M. J. BRIGGS, Juveniles
ISADORE MARTIN, Ingenues
CHARLES SCHOFIELD, Comedian
KATE BLANCHE, Characters
WILLIAM H. EVARTS, Characters
WILLIAM C. MASSON, Stage Dir.
FRANK ARMSTRONG, Asst.

Indianapolis, Ind., Murat Theatre,
MURAT SUMMER STOCK

JOSEPH YANNER, Leads
ELSER HERNDON KEARNS, Leads
JIMMIE BLISS, Comedian
CLARE SUMMERS, Characters
PHILIP LORD, Characters
THOMAS ROLFE, Characters

ular Ralph Kellard. Mr. Kellard's popularity this season is greater than ever. Beatrice Prentice is doing some good work, also. Harry Hedding. This week, The Road to Yesterday.

The first stock production of A Fool There Was, at the Jefferson, Portland, Me., played to the biggest houses of the season. Adelaide Keim in the Katharine Keirle role and Franklin Munnell, the Robert Hilliard part, did acceptable work.

The Barrier, Rex Beach's great Northwestern play, was presented at the Grand, Sacramento, Cal., with Roscoe Karns, Beth Taylor, Paul Harvey, and Merle Stanton. Young Karns is well worth watching and Paul Harvey is doing some very clever work. A Butterfly on the Wheel, Forty-five Minutes from Broadway, and Fifty Miles from Boston are announced.

Morris Foster has joined the Harry Davis Stock at Pittsburg, Pa., and as Lord Robert Ure in The Christian, his opening bill, made a pronounced success. Every man in the present week's bill, with Sarah Truax as Everyman, Charles Gunn, the popular leading man, has become very popular in Pittsburgh and the direction of Thomas Coffin Cooke deserves the highest praise.

Reginald Barlow has returned from May Buckley's company at the Colonial in Cleveland, where Miss Buckley presented The Fortune Hunter last week. The piece proved to be the feature of the season. May Buckley, Jack Holiday, Winthrop Chamberlain, Eileen Errol, Jeffreys Lewis, and the other players have all proved popular.

Albert Lando is producing The Lottery Man at the Worcester Theater, Worcester, Mass., this week.

Howard Hall is the new leading man at the Baker, Portland, Ore., where Graustark was the bill last week.

At the Academy, Richmond, Va., Thomas A. Wise, Lucille La Verne, Parke Patton, Percival Aymer, and the stock players presented A Gentleman from Mississippi last week to capacity houses.

Allen Wagner Bently, a Springfield producer with talent, is appearing at Foll's, in her home town, with the stock company.

The complete roster of the company at Elitch's Gardens, Denver, is composed of Chrystal Herne, Lewis S. Stone, Ben Johnson, Pedro De Cordoba, Lynn Pratt, Willard Webster, Charles Dow Clarke, Cecil Magnus, Eva Vincent, Dorothy Dalton, Joan Shelly, and Robert Morris as stage director.

The Malley-Denison Stock at Fall River, were seen in The Blue Mouse and Wildfire recently, with Carolyn Elberts in the leads. Gus A. Forbes, Bernard Steele, Lyman Allen, Charles McHenry, Allen St. John, Harlan Briggs, Evelyn Watson, Louise Corbin, and Wilma Bridges complete the company.

Virginia Millman, who has closed a most successful season as leading woman in Brockton, Mass., is spending her vacation in the South. She may go to Europe in August.

At Foll's in New Haven, Blanche Yurka opened as leading woman on Monday in A Woman's Way. J. David Herblin, Fania

Marinoff, and Ramsey Wallace are in the company.

Irene McGrane is the new leading woman. Manager Carey has selected for the Westing, Syracuse, Carlotta Dotti and Cecil Kern have previously held the position.

Brandon Tynan and Ada Dwyer played the leads in The Spendthrift last week at the Orpheum, Salt Lake City.

Caught in the Rain, with Will J. Deming in the leading role, was seen at the Hartman, Columbus, last week.

Philip Leigh has returned from Olen-tangy Park, at Columbus, where he has been the juvenile all summer. He made a pronounced hit as Cowper in The Gambler, and closed in Pierre of the Plains. Robert Warwick as Pierre gave one of the best performances ever given of the role.

Godfrey Matthews is the big favorite at Youngstown, O., and no leading man in stock history has proved more popular. As Kid Burns in Forty-five Minutes from Broadway he jumped into immediate favor.

The Stainchall Stock, at Blaghamton, presented The Barrier recently to capacity houses. Jerome Jenner handled the role of the French-Canadian in good style, receiving many compliments for his work.

Elizabeth Hunt has joined Bert Lytell and Evelyn Vaughn at Albany and opened last week in The Man from Home. Miss Hunt is one of the best character women in stock.

W. E. Howell is playing Noel in Madame X, at Newport, R. I., with the stock.

Grace Leigh Hocking was Harry Ded Parker's choice for Mrs. Cutler in Home-spun, the new Lottie Blair Parker play, to be produced at Paterson, N. J.

Warda Howard opened as stock star at Tacoma, Wash., last week, in Wildfire.

Baker Moore is the juvenile leading man at Union Hill. He opens as Porter Allen in The Greyhound, and will be seen in The Only Son, Hawthorne of the U. S. A., and The Fortune Hunter.

THE STANFORD PLAYERS

Maurice Stanford has completed his company, the Stanford Players, and will open his tenth summer season at Wildwood, N. J., July 7. The following people have been engaged: Emily Smiley, Mabel Dillingham, Margaret Field, Elizabeth Johnson, Claire Lucas, Allen J. Holuber, Robert Webb Lawrence, Henry Crosby, Harry Wilgus, R. M. Johnson, Albert MacQuarrie, and Charles Young. The opening play is Merely Mary Ann, with Mrs. Temple's Telegram to follow.

MRS. FISKE'S LETTER

During her numerous visits to Toledo Mrs. Fiske has always manifested deep interest in the Newsboys' Association. Its character building appeals most strongly to her and she is in hearty sympathy with the work so splendidly done by Mr. Gunckel and his assistants. A Toledo friend sent to Mrs. Fiske recently a copy of the annual report of the association, and on Friday received the following characteristic acknowledgement from the great actress:

Thanks so much for the annual report of the Toledo Newsboys' Association. This is the sort of thing that keeps the world going and the more newsboys' associations there are the better. I have just received a letter from the Newsboys' Home Club in this city. There are many of these splendid organizations and the work they accomplish is of the greatest importance.

I always wish, though, that the teachings of principles, so earnest, so sincere and so unaffected, which the moral system of these clubs were a little more complete and that the boys were taught their responsibilities toward dumb animals. All systems and all philosophies and all religions seem to me to be not quite complete unless they take into consideration our duty toward the dumb creature. It seems to me that the idea of that duty should be a vital part of all ethical endeavor and it is too frequently neglected utterly.

One cannot read this declaration of principles, so earnest, so sincere and so unaffected, without being impressed by the nobility of character that inspired its utterance. Not only does Mrs. Fiske believe in these theories, but she is constantly giving them practical application. In New York and "on the road," she devotes much time and labor to stimulating interest in every movement bearing upon the cause so dear to her heart, and no appeal is ever made to her in vain.

HENRY MORTIMER SAILS FOR EUROPE

Henry Mortimer sailed last week for a long jaunt in Europe. He will visit the lakes of Italy and the important cities in that country, England, Germany and Switzerland. He will also take a series of photographs while abroad, being one of the most famous amateur photographers in the United States, having won several prizes for amateur prints. Mr. Mortimer is accompanied by Francis D. McGinn, who played the title-role in O'Meara 666. The party will return to New York late in August.

FISHELL'S TABLOID COMPANIES

Arrangements have been perfected by which the Western Vaudeville Managers' Association have contracted with Dan S. Fishell, of the Princess Theater, St. Louis, Mo., for seven high-class tabloids, namely, Little Red Riding Hood, The Twin Sisters, Hickville Junction, A Fine Little Gentleman, The Reception at the Asylum, in Lover's Lane, and Justice is a Joke. Fishell's name to these attractions is a guarantee of their standard and excellence. He is the original tabloid man of the West, and played to over one million people last season with his Princess Maids Company.

"DEBORAH"

"S. M. P." in the Montreal "Star" on
Legrand Howland's Sex Drama

Mr. Howland takes a New England home as the setting for his play. Two old maids, Miss Hannah and Miss Mary McCrane, have brought up their niece Deborah, the daughter of a sister whom they hold to have disgraced herself because she eloped with a navy captain. They are typical New England old maids—narrow-minded, hide-bound by convention, bigoted and proud. In the atmosphere of this home the girl Deborah has grown to womanhood under a continual blighting repression. The woman in her has had no chance to expand and develop. But she possesses the instinct of motherhood in a degree accentuated, perhaps, by the very crushing down of the New England conventions.

Continual dwelling on this affects her health, and the doctor, an old friend of the family, tells her that the way to health is by marriage and motherhood. He also tells her that in a couple of years it will be too late for the latter. An invitation from a newly discovered cousin in New York seems to afford a suitable opportunity for Deborah to secure a much-needed change from the suffocating moral atmosphere of her aunt's house.

This is the first act. It is well written, possessing plenty of dry New England humor, some admirable character sketching and some pithy comment. Mr. Howland has manipulated his dialogue skillfully in this act, and it moves freely and easily to the end, holding the attention of the audience throughout. To this the admirable acting of Marie Day and Maud Sinclair, as the two old maiden aunts, contributes very largely. Their work is delightful in its naturalness and its freedom from any straining after effect.

It is in the second act that Mr. Howland attempts to prove his belief that the yearning for motherhood, long suppressed, will lead to mad actions followed by lifelong suffering and regret. The story of the play has been outlined in the *Star* before, and it is unnecessary to repeat it here. It will suffice to say that as played last night it was tense, interesting and effective.

The act is well written, as far as it goes. But it ends with the apparent victory of Deborah's morality over Edith's reckless passion. It should not end there, although, as the play now stands, the revelations of the third act are thereby rendered all the more painful.

The dialogue is well sustained, and Isabelle Lee, as Edith, brought considerable vivaciousness to bear upon her interpretation of the role, while the Bridget of Myra Brooke was a delightful characterisation.

The third act is a painful one, with its revelation of the momentary madness—the outcome of years of suppression—that led to sixteen years of suffering. It is a psychological operation, and it is carried out with considerable sense of dramatic values. But at times it drags, and Mr. Howland is not quite clear as to his conclusions.

The final act is further handicapped by Miss Nilsson's oppressively devaluated acting. She has great scope as Deborah, both in the second and the final acts. But she does not get across the footlights one-half of the significance of the part. In the hands of an actress better qualified, temperamentally, to visualise the passionate regret and unquenchable yearning for motherhood that Deborah experiences, the play would take on a very different guise. Miss Nilsson's methods are not suited to give full expression to Mr. Howland's ideas. She indulges in a plethora of facial expression that is at times painful to watch, and she is altogether too listless and almost inanimate.

A clever emotional actress would make the significance of the second act's closing much clearer than Miss Nilsson does. The confession, too, would present a different aspect.

The evil brought about by the suppression of the instinct of motherhood is made obvious enough by Mr. Howland, as is also the misery following in the train of the sin that the overwrought woman commits in her passionate desire for motherhood. But the means he adopts to reach his final point are not all convincing.

The play wants rewriting. It is worth rewriting. In its present form it is unsatisfactory, but still possessing much merit, and as far removed from an immoral play as say, *Hindle Wakes*, though it does not compare for one moment with that fine, strong drama.

There was no demonstration at any time throughout the performance, save when somebody in the gallery called out once, "Throw J. H. Roberts out." Mr. Roberts was not thrown out, nor was anybody else.

And it is perfectly safe to assert that nobody's morals were damaged in the slightest degree.

"THE COZY," HOUSTON, TEX.

C. R. Baxley, who for the last five years has been piloting different attractions throughout the South, makes the announcement that he has secured the management of the Cozy Theater, Houston, Tex., which will play the leading repertoire and musical comedy attractions touring the State of Texas.

Mr. Baxley is one of the youngest theatrical managers in the business. He has been an advance agent since he was eighteen years of age, and the fact that his work has been satisfactory and efficient is attested by the many rapid promotions he has enjoyed in the past five years.

The Cozy Theater is one of the prettiest theaters in Houston. It has a seating capacity of about 900, and is thoroughly

equipped with all accessories and devices to make it one of the most comfortable little houses in the South. It has been catering to vaudeville during the winter season, and the change to repertoire traveling companies will not interfere with the regular winter bookings, as during the regular season vaudeville will continue to hold forth.

PLANS A LONG TOUR

Margaret Anglin Will Carry Four Shakespearean Productions Through Canada

Margaret Anglin, with an organization of notable Shakespearean actors, will begin her Canadian tour in Victoria, B. C., during the early part of the coming season, and from thence her itinerary will include the more important cities in British Columbia and the Northwest Provinces, and eastward through Ontario, Quebec, New Brunswick and Nova Scotia.

Miss Anglin's plans are now practically completed, and there only remain the details of the transportation equipment necessary to carry the vast and elaborate scenic productions of her Shakespearean repertoire, which include *As You Like It*, *The Taming of the Shrew*, *Twelfth Night*, and *Antony and Cleopatra*. The three first named plays are not new to Miss Anglin, as she has played the principal character in numerous revivals, but her appearance in the role of the Egyptian Queen in a new and interesting version of *Antony and Cleopatra* will be a novelty from which the actress expects a great deal, and in which discriminating theatergoers throughout the country will be particularly interested.

Immediately after the termination of her Canadian transcontinental tour in Halifax, N. S., Miss Anglin will play extended engagements in Boston and New York.

TO INTEREST ACTRESSES

Actors' Equity Association Holds Meeting for Benefit of Feminine Members of Profession

A number of prominent players, representing the Actors' Equity Association, met last week in the rooms of the Twelfth Night Club. The immediate object of the meeting was to explain the purposes of the association to representative women of the profession.

About fifty actresses were present. They displayed much interest in the association and it is expected that many actresses will take an active part in the organization.

The present styles of theatrical contract, the question of purchasing costumes and the half-salary arrangement were discussed at the meeting.

The association has taken offices in the Longacre Building.

MRS. FISKE'S NEXT TOUR

In September, Mrs. Fiske will enter upon a countrywide tour which will embrace almost at its beginning the principal cities of the marvelous Canadian Northwest. Abundant interest should attach to this portion of the tour in so far as Mrs. Fiske herself is concerned, for it was she who "blazed the trail" through what has since grown to be one of the most wonderful sections of the American continent. She was the first star of great importance to visit that realm of phenomenal growth, many of whose present bustling, progressive cities were then little more than mere locations upon the map. Audiences which then greeted her in skating rinks, halls and other incongruous edifices, will now welcome her to new, beautiful and fully equipped theaters. Then, not more than one performance was given at any one point; now there are several at which two, three and even four are scheduled. It was only seven years ago that Mrs. Fiske's tour was made and since then the advance in the theatrical as well as the general business affairs of that great territory to the west of Winnipeg seems almost incredible. One manager has become several times a millionaire and now has under construction two theaters in the principal cities of his circuit, that for beauty and completeness will rival the very best in the larger cities on our own side of the line. Truly, one-half the world does not know how the other half thrives.

The High Road, Mrs. Fiske's success of last season, will be her medium throughout her tour.

LAWRENCE-McKEE MARRIAGE

Announcement has just been made of the marriage of Walter N. Lawrence to Mrs. Blanche McKee, widow of the late Thomas A. McKee, which occurred in November last.

The bride and groom were attended by Mr. and Mrs. James K. Hackett, while the ceremony was performed by the Rev. John McGann of Trinity Church, Chicago, in the presence of some twenty members of the James K. Hackett company. Mr. and Mrs. Lawrence are residing at the Cambria Apartments, this city.

JACK LONDON'S ADVENTURES

Jack London's adventures in the South Sea Islands, shown in motion pictures and stereopticon views at the Criterion Theater, have caught on and no doubt will remain at this theater for the summer. An interesting part of the entertainment is the lecture by Martin Johnson, who accompanied Mr. London on the trip. One must see the pictures to be able to realize the hardships encountered during the two and one-half years' cruise in the South Pacific.

MUSICAL STOCK



A progressive Agency, expertly conducted.
Headquarters of the elite Musical, Dramatic and Stock players frequent our office daily.

FROM CHICAGO

**Dramatic Jewelers Oil Wheels
And Put New Hands
On "Tik-Tok Man of Oz."**
**Fritzi Scheff Fills
The Studebaker in "Mlle. Modiste."**
Joe Howard's Fall Take.

MIRROR BUREAU, SUITE 61,
CHICAGO OPERA HOUSE BUILDING.
Chicago, June 24 (Special).—A couple of
dramatic jewelers have opened up the case of
The Tik-Tok Man of Oz at the Grand Opera
House, and have oiled the wheels and put on new
hands. The latter are Adele Howland, who suc-
ceeds Beatrice Michelena, and Harry Kelly, who
succeeds Frank Moore as the Hunchy Man. They
are also looking for some new summer stars and
a good job for this glittering Morocco extravaganza.
I might suggest that the scenery be re-
tained, because it is truly beautiful, and that all
the songs and the book be discarded for a little
real music and some good jokes.

When Dreams Come True, at the Garrick,
where May Vokes gets the laughs and Joseph
Santley gets the credit, will not depart until
Aug. 5. Philip Van Dusen, the author, is so
pleased with the way this piece did over here
that he is going to wind up and aim another one
at the bull's-eye in the Fall.

Fritzi Scheff opened at the Studebaker this
week and is doing a mighty good business. The
attraction, of course, is Mlle. Modiste, which is as
popular with theatergoers as any Miss Scheff
has had in several seasons.

San Souci and the Hippodrome, on the South
Side, are having large throngs. At the former
Orchestra performs his grandiose feats while giv-
ing the people excellent music.

The White City, on the South Side, has the
grand opera ballet, and the White City Band,
conducted by that most excellent director, Chevalier
Emanuel, who has charge of the chorus class
of the Chicago grand opera.

Channing Miller, who looks like the late King
Edward and who has heaps of friends here, brings
his band back to Bismarck Gardens, on the
North Side, to make the patrons happy.
The motor race is bringing thousands
to Silverview. This big resort seems more popu-
lar than ever this season.

H. B. Warner, in The Ghost Breaker, is still
at the Cort. At the Majestic the headliner is
the dainty comedienne, Marie Dressler. The
Palace has Duke of Dames with her Ganses
river dances. At the Victoria Frank Sheridan
and Edith Lyle are in The Master of the House.
Little Lyle is at the National. The Imperial
has The Harrow. McVicker's still shows
the Quo Vadis pictures, and at Forrester's Paul
Dorvick's African Pictures are still in view.
The Colonial is doing a slashing vaudeville busi-
ness, and the Olympic is setting the money with
its motion pictures.

Buffalo Bill comes this week, and he is going
to play all over the town. He pitches tent on
the South Side June 28, July 3 he comes to the
North Side, and July 4 he goes to the West
Side. As Omar said, "Omnia Chicago est di-
vis in tres partes."

Here we have it—Joe Howard takes over the
Whitney, 44th Street in September.
He will call it the Joe Howard Comedy Theater
and the opening attraction will be A Broadway
Honeymoon, with Sophie Tucker.

LITTELL McCLUNE.

FROM BALTIMORE

**The Aborn Season of Song
Drawing to a Close
After Most Successful Business.
Another Extension
For "Quo Vadis" at the Academy.
Vaudeville Prosperous.**

BALTIMORE, June 25 (Special).—Although
warm weather arrived in town last Monday with
a vengeance, the audiences at both the Academy
and Ford's were unusually good, and showed lit-
tle or no decrease in numbers. In the latter
house, Madame Butterfly were sung by the Aborns
at Ford's. The former work proved admirably
suited to this company, and the spirited per-
formance was heartily enjoyed by the large au-
dience. The first part of the week, Madame But-
terfly, which received such a splendid reception
earlier in the season in the hands of Ivy Scott,
was repeated the latter part of the week with
Edith Helena and Christine Laueham in the
title-role, and truth compels the statement that
their work, both vocally and histrionically, left
much to be desired. With the result that the
performance fell far short of the one given ear-
lier in the season. The present week, the closing
one, is being devoted to an elaborate pro-
duction of Lotta Luthien, the Bohemian Girl, with
a cast including Ivy Scott, Herbert Waterson,
Henry Taylor, Jarne Herbert and Phil Fein.
In reviewing the Aborn season, one cannot refrain
from mentioning the names of some very admi-
rable artists, whose work both vocally and his-
trionically proved such a delight. In many in-
stances their work surpassed that of their as-
sociates, and on several occasions they virtually
dominated the performance in which they were
cast and practically elevated themselves to the
position of stars. These artists included Ivy
Scott, Mabel Barriss, Helen Bertha, Shalish,
Phoebe Crosby, Elaine De Selima, Salvatore
Belaretti, Louis Kreidler, and Thomas Hardie.
The season has been the most successful both
from an artistic and financial standpoint, and
both public and managers have cause to feel
well satisfied.

I stated in THE MIRROR last week that the
Quo Vadis pictures were to close their long run
at the Academy, and such was the intention of
the management at the time THE MIRROR went
to press. But during the latter part of the week
they announced that the run would be extended
for another week, and perhaps longer, which is
not at all surprising in view of the fact that the
house continues to be crowded. This marks the
seventh week of this engagement and the seventy-
fifth consecutive performance of these pictures
at the Academy, a record which has never been
equalled in any other field of amusement in Bal-
timore.

The theatrical season in Baltimore which has
just closed has, in many respects, been the most
successful for many a season. Due principally
to the excellent management of the various
houses and the excellent attractions offered.
The Academy, Ford's, and the Maryland have
enjoyed unusually good patronage during the en-
tire year, and their respective managers have
real cause for gratification. The Auditorium
offered excellent plays, but poor and unpopular
management resulted in most disastrous effects
at the box-office window. The popular-priced
vaudeville theaters, the New and the Victoria,
still continue with capacity houses, and are well
paying investments at all seasons of the year.
Earle O. Smith is now representing the Kleine
interests with the Quo Vadis pictures, replac-
ing Jack Brennan. He is by far the youngest
manager we have seen in Baltimore for many a
season, and it is safe to predict a brilliant fu-
ture for him. He is endowed with splendid busi-
ness acumen, which, combined with a delightful
personality and courteous manner, admirably fit
him for just such a position as he now occupies.
I. BARTON KAMIS.

FROM WASHINGTON

**President Wilson and Family and
V.-P. and Mrs. Marshall
Entertained by Stock Company
In "Prince and the Pauper."
"In Missouri" in Rehearsal.
Opera and Pictures.**

WASHINGTON, June 24 (Special).—Crowded
houses again with standing room at a premium
continue the record of this season's remarkable
success in stock presentation by the Columbia
Players at the Columbia.
President Wilson and family, and Vice-Pres-
ident Marshall and Mrs. Marshall and distin-
guished visitors in both parties must find much
to entertain in stock plays, as they have occu-
pied boxes the closing nights during the past fort-
night. Mark Twain's charming play of child
life as dramatized by Abby Sage Richardson,
The Prince and the Pauper, achieved again an-
other success for the notably clever youngest
member of the company, a talented young miss
rapidly growing in age and stage experience,
whose Little Lord Fauntleroy during previous
seasons is still remembered. An extra Friday
matinee was given to meet the demand. Helen
Hayes Brown is the talented young artist, who
is especially bright and clever.

The company was perfectly cast, with notable
successes scored by H. Van Buren as Miles
Heaton, a soldier of fortune, Everett Butter-
field in the strong role of Hugh Gallard, John
M. Kline as John Canty, Willard Robertson as
Anthony Jones, Frances Young as Mrs. Canty,
Dorothy Webb as Mrs. Canty, and Joseph Glendinning
as the Princess Elizabeth. The play was given
a splendid production under the tutelage of Harry
Andrews. The current week's offering is Mrs.
Lefmire's Boots. For the week of June 30,
In Missouri is in preparation.
The company's grand opera presentations
of leading selections of the most prominent com-
posers concluded during the past week a most
successful season of five weeks with Ballo's
classical composition, The Bohemian Girl, by
Guerrieri, and especially selected work, which
as Arline, Jarne Herbert as the sylvan queen,
Henry Waterson as the count, George Shields as
Develshoof, Henry Taylor as Thaddeus, and
Philip Fein as Florestan.

The Ford's company must be given most
praiseworthy credit for the exceptionally legiti-
mate and superior stock presentation of The
Woman of the Belasco. De Mille intricate political
play, in which Lotta Luthien, the popular leading
lady, scored strongly as Wanda Kelly, the tele-
phone girl. Mark Kent was Jim Blake, the
political leader, clever, strong and snatched.
Harold Salter, a new acquisition to the Poli
Players, in the role of Matthew Standish, gave
an excellent account, and others of the prominent
roles called for established work were in the
capable handling of Lotta Luthien, Edward
Mackay, Frank Shannon, and T. Dudley Hawley.
President and Mrs. Wilson and a large party
of guests at the White House occupied boxes at
the Wednesday night performance. The current
week's offering is The Call of the North.

The Scott Antarctic Picture Illustration has
crowded the Belasco. The pictures are on dis-
play for an indefinite period. S. J. Connor, the
lecturer, who is also manager of the picture
show, has been conducting the past two
years with Robert Mantell as manager.

JOHN T. WARD.

FROM BOSTON

**First Time on Any Stage.
Eleanor Gordon Company
At the Plymouth in "The Mexi-
can."
A Complicated Story
That Keeps Audience Guessing.
Castle Square Finals.**

BOSTON, June 24 (Special).—Mildred Cham-
pagne's play in three acts, The Mexican, was
produced for the first time on any stage last
week at the Plymouth in the Eleanor Gordon
company, with this cast: Jim Deering, Douglas
Wood; John Hudson, Wright Kramer; H. Bremer
Fleming, Frederic Burt; Don Jose, John Meehan;
Julio, Edward Lanford; Jenkins, William Lo-
rena; Madre Dora, Rosemary Carpenter; Mrs.
Hudson, Mrs. George A. Hibbard; Carmela,
Francesca Rotoli; Donna Ines, Eleanor Gordon.
The first act is in New York. In the house of
John Hudson, chief promoter of a corporation
that is exploiting large Mexican properties, and
the other two acts are in Mexico. Hudson is a
man of sixty, has made his fortune by stock-
watering rather than by good management of the
company, and the Government inspectors are on his
trail. His son-in-law, Deering, newly-made a
director, calls a halt to the crooked dealing, and
at the end of Act One announces that he is
going to Mexico to make the ranch pay honest
dividends. But Hudson doesn't go along, be-
cause years before he had deserted a Mexican
wife and child; so he escapes the inspectors and
sails away on his yacht.
Arrived in Mexico, Deering proceeds with the
help of a newly-hired overseer, Don Jose, to put

the ranch to rights. While he is busy doing this
his wife (Hudson's daughter) becomes much of
her time in riding and picnicking with Jose, who
falls violently in love with her, and who has
for her a strange fascination. The reason for
her feeling we see when made aware that Jose's
mother, Donna Ines (played by Miss Gordon),
who lives on the ranch in Hudson's long des-
erted wife and Jose's son. He is passion-
ately in love with his own half-sister. But Jose
is more than an over-seer—he is a disguised
leader of the revolutionists. Deering's friend,
Fleming, discovers Jose embracing Mrs. Deering,
wins him with a six-shooter and makes him
prisoner. His mother, Donna Ines, has, of
course, been waiting for years for a chance to
take revenge on her deserting husband, and
wears his picture in a locket, which she loses.
Deering finds it, and in Act Three goes to Donna
Ines's house at midnight to try to buy with
Jose's release her silence as to the past. Mrs.
Deering enters and misunderstands the motives
of her husband's presence. Mr. and Mrs. Hun-
don arrive from the Mediterranean, and Donna
Ines's moment has come. As she exposes Hun-
don as a traitor, Jose is second, and comes
with his followers. His and his mother
have the "Gringos" on the hip, when Mrs.
Deering reveals to him that she is his sister,
and Deering puts Donna Ines to confusion with
the announcement that as hers had been only a
chance marriage it was not binding.

Miss Champagne has attempted a rather com-
plicated story, which could be made vivid and
exciting if told in appropriately melodramatic
action throughout. In the last act she achieves
this, but the earlier acts seem to go halt-
ingly and to be clogged by an overabundance of
undramatic talk. And the audience feels lost in
a melodrama in which it is so difficult to thor-
oughly like or dislike anybody. Hudson is a
rascal who gets off easily at the end; Ines is a
conspiring woman who has the right on her
side in the bigamy affair; Jose is a patriot and
honest lover who deceives his employer. Good
and bad is mingled in us all, but the combination
is disconcerting in melodrama. Miss Cham-
pagne shows in much of her dialogue and charac-
terization that she knows Mexico and its people,
and if the play is pruned and revised it should make
an acceptable thriller.

Miss Gordon has the difficult task of expressing
the Latin temperament. By intonation, gesture,
dialect and every mood she accomplished some-
thing of a tour de force, but whether or not she
was accurately Mexican is hard to say. As her
niece, Carmela, Francesca Rotoli gave on a
smaller scale an equally well worked out im-
personation. Douglas Wood made his straight
American part convincing, and Frederic Burt was
particularly good as Fleming, a crude South-
western, fond of loud talk, red neckties and mint
juleps. Mr. Burt is acting director of the com-
pany. After two weeks of Broadway criticism
from the management of the company and has
been succeeded by Wyrley Birch himself an ex-
cellent actor, whom we saw with Lindsay Mor-
ison's company at the Majestic a year ago. He
is playing Sir John Gielgud in this week's
play, The House Next Door.

This is the last week of the season at the
Castle Square. The John Craig company is giv-
ing A Trip to Chinatown, and for a curtain-raiser
Miss Gordon's one-act comedy The Open
Gate, which is a star attraction at the
Boston Museum. William F. Carleton, who was
excellent last week in The Royal Mounted, has
been re-engaged by Mr. Craig for the coming
season, which will begin in September.

The Opera House splendidly acted and
staged, are at the Tremont.

SAN FRANCISCO

At the Columbia Nazimova closed her engage-
ment June 22 with Bella Donna. Business was
satisfactory. Sunday night, June 23, Edwin A.
Belkin presented the play, The Famous
Yiddish star for one night and one matinee,
supported by Sarah Adler, Frances Adler, and
Joseph Shoenfeld. At the matinee The Stranger
and at night The Abnormal Man June 23. Blanche
Belle follows in The Witness for the Defense.
The Alcazar has a star attraction in Leo
Dietrichstein, supported by Isabel Irving, Cora
Witherspoon, and Madge West, presenting The
Concert. The next bill will be the same star,
presenting, for the first time on any stage, his
newest comedy, which is L. L. L.
Hanky Panky, having done very well, gave
way to Henry W. Savary's Everywoman at the
Cort, which began its engagement June 15.
There are 150 people in the cast and a symphony
orchestra. Much was expected and the hope
realized. A big house greeted the players
and it looks as though Everywoman will be a
good drawing card. The co. is headed by H.
Cooper Cliffe and the title-role is played by
Adelle Blood.

At the California Museum Alaska-Siberian
Pictures are being thrown on the canvas.

The Tirol had The Sirenade week June 10,
after which, June 22, Jolanthe.
The Orpheum's bill includes Louis A. Snow
and Kathryn Osterman in Persian Garden,
Fred Bond and Miss Benton, Joe Jackson, Ed
Burham and Charles Irvin, Louis London, Mon-
tambro and Wells, and Matthews and Shayne in
A Night on the Bower.

Plumette Britt, a son of California, and Nino
Pino Hugo are at the Empress.
Fantasia's has a long bill and a good one.
Mr. and Mrs. Gordon Wilde will soon be seen
at the Orpheum in their animated shadow crea-
tion.

The Aldrome, a new theater on O'Farrell
Street, opposite the Orpheum, is assuming shape,
and it is heralded that it is to be a producing
house for William Rock, Maudie Felton, and
Kolb and Dill. Jake Rosenthal, now a publicity
man in the East is spoken of as the resident
manager.

Dorothy Webb, appearing in The Doll Girl, is
the daughter of Teddy Webb, comedian at the
Tirol.

Former Mayor Schmidt, who was once the
musical director at the old Columbia, has
moved to New York to arrange for the production of
his new romantic opera, The Maid of the San
Joaquin.

The composer of Tik-Tok Man, Louis Gott-
schalk, is at work on a brand new march for
the Pavillon, Dreamland, and the National. It
is to be the opening number each night by the
large concert band now being secured.

Little Ah Yoh will soon make her debut on
the professional stage as a ball dancer instead
of a tea dancer. Of course she is a Chinese girl
and is four years old.

The Players Club, amateurs, under Reginald
Travers, are preparing plays for next season.
The Pison, Milstones, A Royal Family, Thais,
Amazona, The Learned Ladies, and Alabama will
be given.

Fred Stark, one time leader of the Orpheum,
succeeded Herman Heller as musical director at
Hotel St. Francis. Heller goes to Hotel Mult-
nomah, Portland, Ore., and thence to the Plaza,
New York.

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NEWARK, N. J.

The Farlow co. presented The Eternal City
at the Newark June 18-21, giving an unusual
interpretation of Hall Caine's play. Jane Eyre-
rell made her debut as Donna Roma, and was
continuing, and made a favorable impression
upon the patrons. Claude Farlow was cast
as David Ross. Arthur Jarrett gave a splendid
portrayal of Bruno, and was rewarded with
many encores. Leo Garrett was ideal as the
son, Edward Farrell, who was a big favor-
ite in Newark last season, was cordially re-
ceived as Don Camillo. Other cast mem-
bers: Joseph W. Girard, Edmund Sweeney,
William Mortimer, S. K. Fried, Gus Lennan,
Malcolm Shavin, Robert Livingston, Frank Pa-
ton, Thomas Goss, Harry Becker, Al. Burke, W.
D. Kittle, Lillian Stuart, Mabel Barker, Harry
La Monte, and Damar Lennan. Next week,
Over Night.

The Olmar was presented at the Orpheum
June 18-21, with an especially selected cast,
including Walter Wilson, Charles Darrah, Mc-
Ginn Oren, and Gretchen Wilson. This drama by
Cora-Patrick Stock co.'s engagement at the Or-
pheum, and he will concentrate his energies at
the Newark for the balance of the summer,
opening his new house in September.
Olivette was presented at the Olympic Park
June 18-22. The performance was in some
ways the best the new co. has put to its
credit. Laura Jarvey was excellent as Con-
stance Hamilton. Both her singing and acting were
acceptably received. Fern Rogers added to her
novelty, and the cause may be said of Arthur
Buckley. Others in the cast were: James Han-
sely, Harry Trux, and Jack Henderson. The
warm weather has been the means of drawing
large crowds to the Park, and the new co. have
become established. Next week Blanche Merri-
son joins the company.

CLEVELAND, O.

Klar Dodo, a musical comedy, was the attrac-
tion at the Metropolitan week June 18-21; good
business.

The Dawn of a Tomorrow, with Jack Halli-
day and May Buckler, crowded the Colonial all
week. The play is very good and interesting.

Good Summer vaudeville bill and moving pic-
tures at the Hippodrome; good business all week.

Vaudeville at the Grand.
Moving pictures at the Opera House and the
Duchess.

Colonial Belles Surrounded, with an added at-
traction, Odette, the diving lady, drew good
houses all week at the Star.

Vaudeville at the Golden Square.
The attraction at Luna Park is Harry Hill's
Wild West and Bull Fight; given two performances
daily in the arena at the Metropolitan.

Manager Fleming, of the Grand Theatre, will
move to the Euclid Avenue Opera House his sum-
mer vaudeville, leaving the Grand open with
motion pictures. Geo. M. Downes, Jr.

NEWS OF OTHER CITIES

BROOKLYN

Edwin Stevens, assisted by Tina Marshall, proved to be a stellar attraction at the outside amusement place June 18-21. They were featured in The Troubles of M. and J. at the New Brighton. With the Mortons Pauline, the hypnotist; Walter Leroy and Emily Letton, Warren and Ardison, the Three Recordos, and Willie Gardner, the patrons of that place were treated to high-class vaudeville.

While George Harry McCutcheon's Thine Reversed made a fair failure at Henderson's Music Hall as a vaudeville skit, the remainder of the bill more than made up for the deficiency. The sketch was closed after the second performance. Marshall Montgomery, the peer of ventriloquists; Amelia Stone and Armand Kallies, Gallagher and Fields in The Battle of Bay Rum, Harry and Mortimer, with Foster and Levitt, won favor with their audiences.

With the opening of the Brighton Beach Music Hall on Saturday night, June 21, the outside theaters are now in full swing.

J. Lemoy Davis.

ROCHESTER, N. Y.

The Hidden Players at the Shubert June 23 began a series of dramatization from popular books. The co. will remain for an indefinite summer season. They opened in Wife in Name Only. The Shubert was renovated and new ventilation installed over the roof of the stage while the house was dark June 18-21.

The Count of Monte Cristo was presented at the Baker June 18-21 by the Premier Players. It drew a good attendance.

George Kennedy pleased his admirers in the various scenes of the hero role. Hortense Clemens was favorably received. George Harris did some very effective work as the able and the play Catherine. Robert Ormsland, Edward Hubbard, and Dave Gills met the requirements as the villains.

The family is presenting a new vaudeville program headed by The Three Musketeers. The other acts are: Archie Gari and Miss Dolly, novelty comedy singers; Dorothy Mensther, comedienne; Raymond Knox, college character kid; Schulte and Jones, singers and dancers; and Paul and Harpers, musicians. "General" Rossetti gave a short speech at the Family June 17.

The opening of the Manhattan Players at the Levee June 18-21 was The Passing of the Third Floor Back. It was a most satisfactory presentation.

It cannot be that Marie Browne, the leading man of the co., was ever put to a greater test than in the role of the stranger, and it is a pleasure to record that he met it with stellar success. Anne Meredith, Eva Waldron, Ina Brown, and Maude Eburne gave excellent portrayals. Gertrude Livingston and Maude Davies were pleasing, too. Ernest Osmund did unusually clever character work as the rakish cavalier. Brandon Hurst was capital as Emanuel. G. King furnished his ability. Thomas V. Brown went further favor with his sincerity, and Antonio Moreno was creditable. Costumes, lighting effects, and sets were all excellent, and indication of high ability of Edgar McGowan, the stage designer. The production was a three-reel drama of the Southern lumber districts, photographed at the Gordon June 18-18.

The programme of the great open-air show at the Ontario Beach June 10-15 is Stubbled Ties, aerial gymnasts in original feats; Ramo and Orya, comedy acrobats, with their wonderful burlesque, Lebra, and George Horada. "King of Trick" artists.

Joe, the diminutive officer of the Ontario Beach, who is a member of the Mutt and Jeff team, is now managing the "Coke-Walk," the new device at the beach. The "Coke-Walk" will be a summer entertainment of eight weeks at the Temple June 25. Joe's mother and sisters, the Grand, Hippodrome, and Phipps Hall, moving picture theaters, June 18-21 drew fine business. Honney Hogan.

JERSEY CITY

The Academy Stock co. at the Bergen Alldome June 18-21 put on a Western play called Out in Arizona to packed houses. This stock co. has been a real hit in this city since last Labor Day, with no signs of a waning popularity. Ben Fargart and Mary Louise Moller are the leads, with Billy, G. Fred Wagner, and Beanie Hamilton doing the comedy. Other good people in the cast are William Innes, E. D. MacMillan, Bob Crawford, and Augusta West. At the Old Grand House June 22-23, The Country Club was given once a week, and The Country Club was also a weekly sure-fire. The moving picture between the acts are good.

The stock war is over in Bayonne. The Bayonne De Dora co. closed its season at the Broadway, after two weeks of bad business, in Broadway.

Loena Elliott and her co. are still doing fairly well at the Levee, Bayonne, where St. Elmo is the bill June 18-21.

The Teller is a fine production at the Hudson. Union Hill, where business is fine. Anna Murrill, Mrs. Leacock and George Howell as the leads. Harry Leacock are very good. Dean Bow as the bewitched husband furnished good comedy. The concert June 22-23.

Tom Tomlin and co., Fred and Le Van, Hanson and Vernon, Daddi Dvnes, and Grace Clark are at the Washington Park in Bayonne. At Fallside Park June 18-21 in the Rustic Theater were Mr. and Mrs. James B. McCann, the Gilbert Sisters, Johnson, Mrs. Murray and Johnette, Lester and Moore, and Paul F. Schirring and Herman Gantvoort. The latter is a son of the

ST. LOUIS

Marguerite Clark entered upon her second week of show White at the theater bearing her name June 18-21. The play has drawn fine crowds. The children of the various eleemosynary institutions throughout the city will be the guests of Miss Clark at a special matinee given for their benefit. Thurston Hall arrived and he and his troupe immediately for the production of David Belasco's drama. The women, which will be the current offering June 22-23.

The Suburban Garden Stock co. presented My Friend from India at the Suburban Garden June 18-21 in rather a little way. In the cast were: Wilbur, Harry Daniel Hall, Diana Storm, Philip Schaefer, Antonette Roche, and Joe, Gillev.

A lively little musical farce was that presented by the Manton's Park Musical Comedy Stock co. June 18-22. Jack Reid, the author, played the leading role and scored. A Family Jarr was the name of the piece.

VIVIAN S. WATKINS.

ST. PAUL

The Wright Huntington Players appeared to decided advantage in The Call of the North at the Metropolitan June 18-21. After all, it is melodrama the people want, and this Broadhurst play aroused the audience to great enthusiasm. The struggle between hero and villain at the close of Act Three, is The Wolf, is a scene of the Plains, which several curtain calls. The setting for this scene, by the way, was the best thing the Huntington scenic artist, Lloyd P. Joy, has accomplished thus far. The cast follows: Ned Trent, Frank M. Thomas; Helen Albert, Gay Durrell; Rodman Rand, George Conner; John McDougal, Duncan Penwarden; Sandy McVinish, Teddy Le Duc; Achille Picard, Earl Lee; Me-En-Gan, Richard M. Dix; To-Ma-Chi, Gus Axelrod; Virginia Albert, Laura Hudson; Julie Bagnau, Louise Gerard; Mrs. Brockton, Josephine Fox; Cockburn, G. H. Emerich; Rose Stahl in Maggie Pepper June 18-21. Huntingtons in Gloria Lady June 22-23. The Greyhound June 20-21. Maude Adams in Peter Pan June 30-July 2.

The Dramatic Stock co. returned to the Shubert June 18-21, and presented A Butterfly on the Wings in ideal fashion. Edith Evelyn appeared to particular advantage as Mrs. Adamson, especially in the divorce court scene. Douglas Patterson was excellent as Sir Robert. Schurley Lady did well as Elvira. Leona Baker and Joe Hollick were well cast as Col. Greenwood and Adamson. Louise Farnum won favor as Lady Atwell, and Frances McLeod was a chic maid. Musical stock in The King Dodo June 22-23. Dramatic stock in The Talker June 20-July 5. Musical stock in The Gingerbread Man July 6-12.

The Empress June 18-21 had Max's Circus. Charles Bowser and co., Luciana Lucca, Bernard and Scarth, and Low Palmore. Sunday, June 18, was one of those phenomenal hot days that no summer is without, and that many players who have participated in Twin City Summer stock will be able to recall. Naturally, the torridity affected business at all houses.

JOSEPH J. PRIEST.

DES MOINES

Work is progressing rapidly on the new Empress, and it will be ready for bookings by Sept. 1.

Elbert and Getchell, proprietors of the Majestic Vaudeville, announce that on the completion of the new Empress they will convert the policy of the Majestic to moving pictures, featuring the licensed programme. The house is to be completely remodeled, with a seating capacity of 1,000, making it the largest picture house in the West. A \$10,000 pipe organ is to be installed. The Empress will be booked by Sullivan and Conditine, playing only their largest attractions.

Majestic, vaudeville bill, Sunday (matinee), June 18: Knapp and Cornelia, Ford and Miller, Mabel Blasing and co., Broke and F. G. Tinkham, and co. Bill starting Thursday matinee. The Variety Fellows, Marshall and Moore, Mabel Blasing and co., Laura Roth and Patten's Divine Girls. A. KAUS.

CINCINNATI

The monotony of vaudeville and feature films for Summer attractions is at last to be varied for a short season. The Ben Greet Players opened a two weeks' engagement at the Zoo June 23 with a bill of three acts except Sunday. No Sunday night performances.

It is by an unexpected rearrangement of bookings that these players are coming at this time, as they had been booked at the Zoo for one month later in the Summer. But now it appears that the season of one month will be divided into two seasons of two weeks each, the second season following later in the Summer. The Ben Greet Players for several seasons have been extremely popular with their outdoor performances at the Woodland at the Zoo, with the lake on one side, and the stage erected so as to be almost surrounded on three sides with heavily foliaged branches of trees, and with tier of seats running on the slope of a shaded hill, is admirably situated and fitted for the enjoyment of the performances that Mr. Greet and his players furnish in their work. They opened in Twelfth Night, following with The Stoops to Conquer, Merchant of Venice, Taming of the Shrew, As You Like It, Much Ado About Nothing, and Midsummer Night's Dream. Bills for second week have not been announced.

At the Zoo week of June 15 the Cincinnati Summer Orchestra is rendering two concerts daily to enthusiastic audiences. The annual Dog Show opened June 19.

This is certainly a big Summer at Keith's with its vaudeville bills. No matter how hot the weather, the theater is crowded at almost every performance. Manager Royal is settling splendid acts booked, and proving to Cincinnati that worth-while shows will fill theaters at any time. Opening matinee June 15, the bill at Keith's consisted of The Great Asahi, assisted by Koman and Tommy Kitamura, George Yeoman, The Musical Vynos, The Peerless Macks, dancers; Fields and Allen, Joyce and Donnelly, and Millard Bros. The talking pictures and the Keith motion pictures of Cincinnati events are also featured.

A fire destroyed the shot that Chutes at Coney Island June 17. What threatened to be a one blaze was confined to this single concession, and no other damage was done.

The crowds continue rolling out to Chester Park, and are finding plenty of amusement there to keep their minds from being bored, and not the least source of pleasure is the bathing beach. At the vaudeville theater the Leora-Walton Trio, Mabel Elaine, the Twin City Trio, Careless Briscoe, the Juggling wizard, and the Musical Goolmans are presenting good vaudeville.

Manager Royal of Keith's is giving local talent a chance for try-outs in this city without having to journey to booking centers to have their acts inspected. The first act of a local nature that will be booked regularly on the bill is the Syn Fonia Quartette, which opened a week's engagement at Keith's June 22. This quartette is composed of young men prominent in Cincinnati musical circles, and consists of Wells Sharlie, Philip Liron, Paul F. Schirring, and Herman Gantvoort. The latter is a son of the

director of the Cincinnati College of Music, and a brother of Carl Gantvoort, prominent on the metropolitan light opera stage.

Interest is being centered on a production of an original comic opera given by the Goldenburg School 19 called My Fire-Light Lady. It is in two acts and three scenes, the book and lyrics written by Grace Delaney Goldenburg, and the music by William Smith Goldenburg. Mr. and Mrs. Goldenburg are conducting one of the largest and most prosperous schools in this part of the country, and for the past few years have presented a great deal of original work in the line of sketches, plays and musical shows. They have contained a great deal of worth and shown ability on the part of the authors for doing the real thing. My Fire-Light Lady is their most pretentious offering so far. Several local managers and critics were in the audience. There is some talk of having the production adapted for the professional musical comedy stage.

JOHN REDHEAD FROOME, JR.

DENVER

The Broadway harbored Freckles for four nights and two matinees June 18-19; proved a very pleasing, if not particularly strong, play. The leading man, Julius Velle, is a Denver boy, whom we have frequently seen at Elitch's, and occasionally as a singer at the Orpheum when a number has failed to appear. He is clever in the part. John S. Marble, Dignan Meredith and George McCabe can be singled out for special approbation. Kinemacolor pictures will follow for nine days.

Alas, the season June 16 with the Fealy-Durkin Stock co. The play was Get-Rich-Quick-Wallington. Mr. Durkin was admirable in the title role. John Murdoch, new to Denver, gave a charming portrayal of a stenographer. The opening night was almost capacity, society being well-represented. It is a charming house, the Casino, and many improvements have made it even more commodious and pleasing. The other members of the company are Mortimer Weidman, Gail McKay, Robert Wayne, Frank Bryan, Harry Linkey, H. G. Hickey, Maria Maravia, Gabrielle Gollins, Margaret Sayres, Neil B. Train, Genevieve Cliffe, Albert Brown, Elmer Lowrey, Gotokichi Katsunuma, William Cook, Paul Bern, Frank Hithford, J. Leach, John E. Dryer, Old Heidelberg will follow, in honor of the Turn Fest, which will be in session all the week. Friday is Synphony Day under Cavallo. This popular and well directed bar through his two weekly rehearsals open to the public so that music lovers may become more familiar with the masterpieces and appreciate their public rendition more. Henri Scott will be soloist next week.

The Talker was the bill for the second week at Elitch's Gardens June 18-21. It proved an interesting play, and suited more the abilities of the company than last week's. The Concert, Lewis S. Stone, the leading man, is proving a popular favorite, and doing fine work. Crystal Hearn is well polished, and one of the most pleasing leading ladies we have seen at the Gardens in many seasons. The balance of the cast were Jean Shelby, Charles Dow Clark, Helen Thebus, Pedro B. Cordoba, Adele Bradford (the daughter of one of our society dames), Lynn Pratt, Eva Vincent, Cecil Francis, The Dollar Mark follows. The Synphony is Friday, as usual. Everett Steele is the soloist this week. Margaret Evans, daughter of one of Denver's richest men, and of the most exclusive social circles, was the soloist last week. She sang with much feeling, and displayed a beautiful voice well under control.

(GRANTVILLE FORBES STUBBS).

LOS ANGELES

At the Majestic Theater June 9-14 Henry W. Savage's great dramatic success, Everywoman, is in its second week. The engagement of Everywoman has been the biggest of the season at the Majestic, and owing to the fact that hundreds were unable to secure seats an extra matinee was arranged for Friday afternoon.

At the Morocco June 8-15 the stock co. is offering for the first time by any stock co. Leo Dietrichstein's great success, The Concert. The principal roles being most ably taken by Harrison Hunter, William Desmond, Frances Ring, and Grace Valentine, also the rest of the co. In this performance the Morocco co. is giving the finest and most finished play that has been seen on this stage for many months. Following this play will be given The Master of the House, which, from the advanced sale of seats, will be a big success.

The Mason Opera House is offering motion pictures June 9-14 of the beautiful and picturesque Hawaii, and the house is filled at each performance to see these wonderful pictures.

At the Burbank June 8-15 the big farcical success, O. O. D., is in its second and last week, playing to crowded houses. This is one continual laugh, as every one who has seen it acclaims it. It is even funnier than The Bliriz of Youth, which was given some time ago at this house a few months ago. To follow this play will be seen a revival of The Fox, with A. Byron Beasley, making his reappearance with this stock co.

DON W. CARLTON.

SEATTLE

Fine Feathers at the Metropolitan June 8-14, matinee June 11-14 was presented by a very capable co. before houses ranging from medium to large. In the cast were Lolita Robertson, Rose Cornish, Robert Edson, Wilton Lackaye, Max Fisman, and others. The play held the interest from beginning to end.

More dark June 8-14. The offering at the Seattle was The Regeneration June 9-15, matinee June 12-15, which drew houses ranging from small to large. Hans Bryant, and Clifford Thompson, were seen in the leads. Claire Sinclair, Effie Ober, John C. Livingston, James Guy-Usher, and others gave good support.

At the Orpheum the Night Palace Girls and vaudeville June 8-14.

At the Empress the Exposition Four and vaudeville June 8-14.

At the Pantages's Alisky's Hawaiians and vaudeville June 8-14.

The Seattle-Floto Circus June 9-11, opened with a fine street parade, and a large number of spectators patronized its performances.

BENJAMIN F. MESSMER.

SPOKANE

The Spokane Lodge of Elks, under direction of Huron L. Birken, presented Hello, Bill, to good business June 12. Music was furnished by the Elks' Orchestra. In the cast were Huron L. Birken, Wallis Roberts, H. R. Carpenter, Marshall Hudson, Paul Orase, Bob Durnby, Jane Keenan, Florence Waters, Mrs. Gilbert, and Beatriz Allen. Rainey's Pictures started a four days' show June 14. Patrons-by made a very favorable impression June 9, 10.

Pollard's Australian Juvenile Opera co. opened a two weeks' engagement June 5 with The Toy maker. Good business followed.



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The latest announcement as to the policy of the Auditorium is that the house will be dark after this month until December, and thereafter will resume its old character of a combination house, booking legitimate and musical comedy attractions. Manager Charles W. York has received word that John Cort has dropped the tabloid musical show plan. Max Fisman, Wilton Lackaye, Rose Cornish, and Robert Edson will come in Fine Feathers June 27-29.

The series of public band concerts in the Spokane park was started June 14 by H. A. Driscoll's Band of eighteen pieces. Both afternoon and evening concerts are given in various parks every day of the week. Baker Stock co. for three weeks, and returns with this week's (June 14) engagement. Lee Pearl, treasurer of the Baker, is just recovering from a severe attack of appendicitis.

London Palace Girls and Miss Norton and Paul Nicholson, are the headliners at the Orpheum.

This is Rose Festival Week (June 14) in Portland, and, although bringing thousands of people to the city there were so many outdoor entertainments, the theaters did not do so good a business as might be expected.

JOHN F. LOGAN.

MONTREAL

The much-discussed and compared Deborah was produced at the Grand Theatre June 16 before a packed house. The climaxes made by the Toronto company and which have been published in the papers have undoubtedly hurt the local sequence of the play, but, as it is the first two acts of Deborah are very interesting, the discussion bright and the character drawing good: the bounds of probability are strained pretty far at the end of the second act, but it is good. The last act, however, is fairly, not to say superbly, and the ending rather unsatisfactory. Carlotta Williams appeared to advantage in the title role, and she has surrounded herself with an exceptionally capable cast. Frank Gilmore, Marie Day, Isabelle Lee, Elliot Dexter, and Myra Brooks are all to be commended, and Ethel Downie is a charming child.

The Orpheum Players again showed their capability by their presentation of The Battery on the Wheel June 16-21. Lillian Kemble did capital work as Penny, especially in the court room scene. William Webb was excellent as the prosecuting lawyer. Stuart Fox gave a clever characterization of Elmer, and Arnold Alworth as Collingwood, and Richard O'Brien as Adamson were both capable. Ann Reid did good work as Lady Atwill, and Margaret Robinson made the most of the French maid. Mrs. Wicks of the Cabbage Patch June 22-25.

W. A. TANNIN.

CALGARY, ALTA.

Maudie Adams made her appearance in Calgary at the Sherman Grand playing in Peter Pan June 9-11, and delighted large audiences. Her support was excellent and the mounting of the piece left nothing to be desired. Business was good throughout the engagement and her reappearance will be eagerly looked forward to. At the Orpheum vaudeville June 12-14, Eddie Fox in Over the River June 15-18.

The Empire had another excellent bill this week (June 16), headed by Emma Carus, who made a big hit. All the other turns were good.

At the Lyric June 9-14 the second of the Allard Woolfolk series of tabloid musical comedies, The Time, the Place and the Girl, was given and drew good business. The remodeling of this house has been completed and is pleasing the public.

The Yankee Robinson Circus showed twice at Victoria Park June 12 to packed tents.

GEORGE A. FORBES.

EDMONTON, ALTA.

Pat Rooney and Marion Bent in At the News Stand, and Ida O'Day in original songs, shared the honors June 16-18 at the Empire. Signor Lamberti in his impersonation of well-known composers was also well received. Others: Val Harris, Rita Roland, and Lou Hols in an Irish Jamboree, entitled Tunes in One's Jacket, and co. in The Letter from Home, Carl and Lotty, eccentric dancers, and Edison's Talking Moving Pictures completed a strong bill. Eddie Fox and the Seven Little Pigs and co. scored in Over the River June 19-21. S. R. O. all performers.

Eight English Roses from the London music halls headed the bill week June 16 at the Theatre and scored. Charles Lindholm and co. in The Man from Minnesota, the Victorian Poet, Tyler and St. Clair, x-ray artists and Ethel and Templeton, contortionists, were added attractions. Business was satisfactory.

The Permanent Players scored another success in The Girl from Texas June 16 and the week at the Lyric. Grace Aylesworth in the same part and supported by John Ashby, who ably supported by the co. Business excellent.

The Majestic Musical Comedy co. scored in A German Politician at the Majestic. Fred A. Walters was well supported by the chorus.

Mrs. Jean Blount, author, assisted by the Misses Filkins and Seymour, and Messrs. MacFadden and Chadwick, gave a well-attended recital in McDougall Church auditorium evening of June 17.

Dorothy Tove, the girl who sings soprano and tenor, gave a successful recital in McDougall church auditorium the evening of June 20.

It is announced that William Faversham and an all-star cast will be seen here early next season in Shakespearean productions.

ALBERT WOLF.

PROVIDENCE, R. I.

The Concert was given an elaborate presentation by the Albee Stock Co. at Keith's during the week June 16-21, at which time capacity houses prevailed. The Men from Home June 22-25.

The Providence Grand Opera continued into the second week with pictures of The Battle of Gettysburg to good business June 16-21. North of 55 June 22-25.

The Mystery of Pine Ridge Camp was the feature film among a good collection shown at the Empire.

Captain Roald Amundsen gave a most interesting lecture at the Colonial June 17 upon his recent discovery of the South Pole, appropriately illustrated.

Winning Brothers' Circus came in with the warm wave June 18, and gave two performances during their stay. Thousands of people witnessed the show.

H. F. HYLAND.

SPRINGFIELD, ILL.

All of the theaters except the Empire have closed for the summer season, so the motion picture places are doing an overflowing business. They all report good houses, and some of them have reported S. R. O. on a number of occasions. We have twelve of them here, and all set a good share of the patronage.

Burlesque and vaudeville at the Empire June 9-15 drew good business. This place, as a general rule, is always filled with appreciative crowds, as the house is cool.

Mr. Lester, manager of the Lyric, reports that the past week was one of the best for business he has had since opening. The house always has first-class pictures, which patrons appreciate. The White Slave (Vitascope) feature film was shown last week, and pleased greatly.

Crowded houses always at the Vaudeville, where there are the finest of pictures and music. A Modern Psyche (Vitascope) featured, and played.

The Boomer Bang (Kay-Dee) was featured, with other good pictures, and drew fine business at the Grand.

Life of the Dalton Boys was shown at the Capital June 9-11, and was given a good reception by appreciative crowds. Sunset Daltons was here in personal charge of the pictures. Joe Carlton is here for an engagement, singing character songs.

Good business and pictures at the Royal. The Grand Old Stage, two-reel feature film, pleased greatly.

The Wrong Road to Happiness (Pathé) and other good pictures drew fine business at the Savoy.

Good pictures and business at the Amuse-U. Casino, Lincoln and Star. The Gaiety reports fine business and pictures.

HARTFORD

This week at Parsons's the Hunter-Bradford have the distinction of offering The Piper to local playgoers for the first time, and lovers of the drama are responding quite well. The production is satisfactory, and the acting is especially good, as the cast, chosen from the best of the play almost perfectly. Mr. Anson's work in the part of the piper is a great delight to those who really appreciate good acting.

Although Lottie Blair Parker's Under Southern Skies is fast growing in popularity, it nevertheless is proving a good "come-back" at the Poll's this week through the punch that the Poll Players are putting into it. Maude Gilbert, in the leading feminine role, carries off the honors.

At the Hartford Barrett and Stanton in Across the Border, near Boston, and other acts are presented by Babe Willis, Sarah and Beatrice Owen, Mlle. Janette, and the Tivoli Trio.

The Tempo Quartette and the Christ Church choir boys are singing in The Piper, both making big hits with the audiences.

The best leading woman in the Hunter-Bradford ever had is the very high compliment paid to Deirdre Doyle by some of those who ought to know.

Talking pictures are soon to be introduced to Hartford picture fans by the Empire and Crown theaters as added attractions.

LAWRENCE SHEPARD.

PATERSON

This city had the honor of seeing the first production of Lottie Blair Parker's new rural drama, Homespun, June 16-21. The author's name has been so long identified with "Way Down East" that it is only necessary to note the name to locate the place. Therefore when you are told it was Columbia Corner, near Boston, you are not greatly surprised. Mrs. Parker must have made a careful study of these Down East characters, because they are all true to life and in the main not overdrawn. The play is in four acts and hinges over a line fence dispute between two rival families.

The two leading women in the Hunter-Bradford ever had is the very high compliment paid to Deirdre Doyle by some of those who ought to know. Talking pictures are soon to be introduced to Hartford picture fans by the Empire and Crown theaters as added attractions.

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Katherine La Salle, Pauline Duffield, Amy Hodge, Mrs. Stuart Robson, and others.

Louis Mann and Emily Ann Wellman received a good welcome in the condensed stage version of Elevating a Husband, which has been a Savoy headliner the week of June 16.

The Windsor Airplane, erected on the site of the old Windsor Hotel, has been two weeks under the direction of the Sprague Amusement Co., in which Fred E. Moore, of the Apollo Theater, is largely interested. Mr. Moore is also connected with the recent lease of Young's Old Pier, which is to be used during the summer for exhibition and picture purposes.

ARTHUR G. WALKER.

RICHMOND, VA.

La Verne Stock co. with Tom A. Wise, in A Gentleman from Mississippi June 16-21, cleaned as usual at the Academy of Music. Weather warm, business fair. Are you a Mason? with Tom A. Wise, June 22-25.

Bill, Kin Kaid, Anita, Rich McAllister and co. Chick Hale, Metropolitan Minstrels, and pictures did big business at the Colonial June 16-21.

Gordon, Pichens and co., Grace De Mar, Ray Fulton, Bradshaw Brothers, Van Celjo, and pictures to good business at the Empire June 16-21.

W. G. NEAL.

NEW ZEALAND NOTES

(From Our Own Correspondent.)

An event of unusual importance in the theatrical world in these parts is the decision of the J. C. Williamson firm to send on a tour of the four centers of the Dominion the Quinlan Grand Opera co. The tour opens at Auckland on Dec. 23 and strikes at Dunedin on Feb. 14. This will be undoubtedly the largest theatrical combination that has ever visited New Zealand. The co. numbers 100 people, while it carries some 400 tons of scenery and harness. Fred Nible will, at the close of his engagement with the J. C. Williamson firm, form a company of his own for a tour of New Zealand, producing American comedies and dramas.

If the tour is a success, Mr. Nible intends to devote his energies wholly to New Zealand, forming a circuit and leaving Australia severely alone.

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RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malloy-Denlon co. is Madame X 16-21; well played to big business. Next week, Forty-five Minutes from Broadway.—**COLONIAL:** Hiccomnest Players, Bursky Gray the Richmans, and others 16-21.—**THEATRE:** Large houses.—**BIJOU:** Indiscreets to good houses 16-21.—**FREEDOM PARK:** Florence Tempest and co., Wayne and Max, Little Lord Roberts, Buch Brothers, Muller and Stanley, the Kratons 16-21; good opening bill to fair business.

TENNESSEE.
BRISTOL.—**COLUMBIA:** Vandeville discontinued for one month to make room for the Nella Brown Musical Stock co. which came 23 for three weeks' engagement. Two-a-week musical comedies will be played. Photo-plays 18-21.
—**HARVEY:** Paul Gilmore 14 pleased good business.

TEXAS.
DALLAS.—CLIFF CASINO: Week 16 Our New Minister. Week 17 Mrs. Dane's Defense. The Gamblers week 18 July 20 created a great deal of enthusiasm among the patrons: the play itself is thrilling and holds the audience spell-bound. Miss Hall and Mr. Nolan justify the Metropolitan reputation. The Gamblers was never better presented. —CYCLE PARK: Week 16 Wolf Street co. in His Last Dollar. Week 17

tion when you write advertisers

for the season. The grand jury has returned bills against the O'Connell Park actors and holders for playing Sunday. **MAJESTIC.**—**CRABFORD:** Vaudeville and moving pictures to good house 14. **AIR-DOME:** The Don Carlo's Dog Monkey, and Pony Circus caught the town, and their engagement has been extended. The new picture show, the Pains Garden, opened evening of 14. It is an open-air theater. P. D. Hawkins has been in the city for several days making arrangements for the possible appearance in El Paso next Spring of the New York Philharmonic Orchestra on its way to the Pacific Coast.

VIRGINIA.

STAUNTON.—**NEW THEATER:** This house opened 14 with vaudeville and pictures. Keith attractions. The first three nights: Fred and Anna Polat. Artistic Trio, and Empire Comedy Four; latter part of week: McAlister's Marvels, Eddie Ross, and Beale Remble and co. This up-to-date ground floor theater seats 1,200 and cost \$75,000.

PETERSBURG.—**COCKADE AND VIRGINIAN:** Motion pictures 9-14: fair attendance. **STARLIGHT PARK:** Small attendance to motion pictures. **ACADEMY:** Dark 9-14.

WASHINGTON.

TACOMA.—**TACOMA:** The Witness in the Case 14 to fair business. Bianchi Bates was well supported, the play well received, although some thought that one of the co. should not have appeared after two years in the same suit of clothes. But the same lawsuit was the theme. **PRINCESS:** Rip Van Winkle week 8-14 by the Princess co. the play has been drawing children and the younger set who have never seen this play. Miss Warda Howard has arrived, and will appear 15 as the leading lady in Wildfire. She will be very fortunate if she holds her place as firmly as did her successor, Florence Bell.

WISCONSIN.

BELOIT.—**ORPHEUM:** Girl of the Golden West 11-14: good business. East Lynne 15-18. **GRAND:** Vaudeville and moving pictures pleased capacity 8-14. Motion pictures at the Star, Loric, and Dixie: excellent business.

CANADA.

MOOSE JAW. **SASK.**—**MAJESTIC:** Whose Little Girl Are You? (Allard-Woolfolk Circuit) June 9, 10, 11: excellent co. fair business. **BUCHANAN:** Romanco (Imperial Stock co.) 12, 13, 14: excellent co. and business. **MOOSE:** Lenore Allen Stock co. permanent. 9-14. Plays, The Wolf and The Spoilers. This co. has been reorganized, and is now under management of Nelson A. Lawrence and Al Bridges. The name of the co. changed from Winnipeg Stock co. to the Lenore Allen Stock co. Al G. Barnes's big animal circus gave one of the best performances of its kind ever seen in Moose Jaw 11, to crowded tents. Con. T. Kennedy's United Show and Carnival co. exhibited here week of 9-14: an excellent organization and good business.

WINDSOR, ONT.—**WINDSOR:** Beginning 18 Manager McEwan has shut down the vaudeville end of business for the summer. Prices are reduced to 10 cents, and pictures and cabaret business only will be in evidence until Fall when vaudeville will be restored. **EMPIRE, PRINCESS, and ROYAL:** Pictures to good business.

OTTAWA, ONT.—**RUSSELL:** Closed for season. **DOMINION:** Dominion Stock co. presenting Mrs. Wixson of the Cabaret Patch 16-21, giving great pleasure to very large audiences: curtain calls were frequent. The Fortune Hunter 22-28. **ARENA:** Barnum and Bailey Circus 28.

ST. JOHN, N. B.—**OPERA HOUSE:** The White Tornado co. in The Widow Mr. Bonny-castle 12-14: business small. Dark 16-21.

BRIEF OF LATE REPORTS

Washington. Tacoma, Tacoma: Bella Donna 4. Fine Features 6, 7, with Rose Corbhan, Lolita Robertson, Robert Edison, Max Fisman, Wilton Lackaye, Amelia Somers, Helen Hilton. The Princess Players 1-7 in Lady Frederick. The Princess co. loses Florence Bell, who for fifty-four weeks has been making friends. She will recuperate on a California ranch. **Connellsville, Meriden:** Polat: Southern and Marlowe in Romeo and Juliet 9. Vaudeville and motion pictures for the summer.

Georgia. Dublin, Crystal Palace: King, Murry, Jones Comedy co. 2-7: pleased to good business: fine music and good pictures. Amus-U: Frank Lamonte Chorus co.: failed to please: poor houses.

Canada. Regina, Sask. Regina: Rose Stahl in Margie Penner 6. Whose Little Girl Are You? (matinee and night). Orpheum: Vaudeville 9-13. Urie Tom's Cabin 11. The Prince of To-night 12, 13. Maude Adams 19, 20. Circuses: A. L. G. Barnes 12, Con. T. Kennedy 16-21.

DEATH RECORD

Lee De Bold, who played the clerk in Over Night, died in San Diego, Cal., June 11, after a short illness.

HENRY GRAY DOLBY, a relative of the celebrated vocalist, Madame Sainton Dolby, and brother of George Dolby, who came to America with Charles Dickens as business manager, died in London, May 20, at Charing Cross Hospital, where he had been suffering for the last fourteen weeks from complicated illness. The deceased was a well-known actor of forty years' standing.

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CAMILLE LEMONNIER, the author, died June 13 in Brussels, after a surgical operation. He collaborated with the late Emile Zola, and dramatized some of his most famous novels. He was sixty-six years of age.

His father of Harvard Foster, a well-known actor on the Pacific Coast, died at his home in Sacramento, Cal., June 5, aged sixty-six.

Mrs. ELLEN FLYNN, mother of Minnie Fielding, died suddenly on May 12, at her late home, 1235 South Hardy Avenue, Chicago, Ill. Miss Fielding had been on a six weeks' visit to her mother, and had only returned to New York when news reached her of the death of her mother and recalling her to Chicago.

PATTY ALLISON, known in private life as Mrs. Ed. Benton, for three seasons a member of the Foll Players, died at her home near Bridgeport, Conn., May 20, after a long illness. She was buried in Bridgeport.

EDWARD S. LYNCH, died on June 7, at his home, 178 North Seventh Street, Williamsburg, Mr. Lynch who was only four feet tall, was with Barnum and Bailey's Circus for a number of years.

ALEXANDER BACHMAN, musician, musical publisher, and composer, died on June 7, at Philadelphia, at the age of eighty-two years. He was born in Germany, and came to this country when fourteen years old. He was the author of an instruction book widely used by players.

GAMBOY HUMPHREY, of the New York World staff, died at the Stamford Hospital early June 13, from injuries sustained in the New Haven disaster. His mother and aunt were at his bedside when he passed away. He was thirty-two years old.

LETTER LIST

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WOMEN

Adams, Mrs. Ralph, Grace Alsworth, Mary Alberts.
Burnett, Edith, Agnes Bruce, Edith Black, A. P. Byers, Mrs. Fred Bernard.
P. Charleone, Mayne, Emma Crana, Marion Ockburn, Fanchon Campbell, Corinne Cantwell, Virginia Lee Carter, L. Crossman.
Downing, Helen, Mrs. N. Dana, Marie De Beau, Louise Dunbar, Vera De Ford, Carmen Du Bal, Gertrude Dalton, Mrs. F. Dickson, Kate Donnelly.
Edmonds, Grace.
Fuller, Jean, Adelaide French, Gertrude Faxon.
Gebhart, Marie, Cora Belle Greene, Dorothy Glenville, Edna Garrick, Marie Graham, Mrs. F. G. G.
Holton, Mary, Louise Hallett, Letty Holmes, Beatie Hale, Florida Hartley, Mrs. B. E. Hastings, Alice Hagerman, Mrs. S. Harris, Miss Bobbie Harris, Mrs. Howard Hickman.
Jerrad, Ivy, E. Jensen, Nattie Gordon.
Keenan, May A., Mrs. M. A. Karner, Clara Knott.
Learn, Alice, Mrs. N. Lignard, Gertrude Lawrence, Carolyn Lee, Mabel Lewis.
Martin, Florence Evelyn, Margaret Marshall, Margaret Milllette, Mrs. E. S. Muroby, Doris Miller, Nellie McCoy, Mrs. J. E. McCauley.
Noyes, Beatrice, Jeanette Neare, Florence Newman.
Priestman, Dorothy.
Richmond, Dolly, Dell Russell, Anita Ryan, Harriet Reif, Lela Russell, Jessamine Rodgers, Edith Rose, Ethel Roman.
Salvatore, Emma, Jane Salisbury, Elizabeth Stewart, Katherine Stevens, Florence St. Leonard, Ethel Smith, Madeline Straub, Mrs. Will Smith, M. Sprague.
Tari, Jane, Vera Townsend, Nina Thayer, Rosamond Thompson, Catherine Thompson.
Vanola, Rhoe.
Wentworth, Adele, Bernice Woods, Mrs. Wooster, Frances White, Mrs. H. Walton, May Walsh, Helen Wethersby.

REGISTERED LETTERS.

Hope Maxwell, Anna Nichols, Mrs. P. G. Olney.

MEN

Allen, Geo. F., Fred J. Adams, C. E. Anderson, Roy Atwell, O. W. Allish.
Bancroft, Chas., D. W. Blaggett, Mr. Butler, H. J. Buchanan, Kenneth Blaboe, H. B. Boyd, Theo. Babcock, Ed. F. Brooks, Al. Beasler, J. M. Brophy, Geo. Berliner, Ernest Band.
Charles, John, Leo, Collins, Lela Cummings, Clyde Cole, Fraser Coulter, Theo. Cowen, A. Carlingham, C. A. Chandes, A. E. Chinman, Wilbur Cox, Alfred Carroll, Ted Claire.
Dorner, Harry, J. E. Dodson, A. Dunnigan, Edw. Delaney, Jas. Duncan, Frank Davis, N. Daly, Chas. Danforth.
Eaton, S. Homer, Edw. Ewald, John Edwards, Fredericks, Geo., Albert Fox, Roy Fletcher, Joe P. Foley, Edwin Fowler, W. E. Flack, C. W. Fraser.
Griffith, Hugh, Wm. Gibson, A. H. Gillett, Harris, Galvin, Mattias Hamilton, Bert Herbert, Bert Hyde, Harry Humphrey, Geo. Howard, Geo. Halpin, Wm. Halligan, Herbert Hoeg, Kolkins, J. F., Wm. T. Kink, Joe Kennedy, Harry Kline, Walter Kelly.
Lathron, Claude, S. A. Laidlaw, John Loftis, B. P. L., W. L. L., Roy Linn, P. N. Leach, G. N. Leary, P. M. Lane, Samuel Lewis, Marshall, Jas., G. Mohawk, Jas. Masterson, Christy Matthews, Ed. Moran, J. T. Murray, Fred Mansfield, Frank Monroe, Robt. Milliken, Jas. Miller, Wm. Milburn, Frank Milburn, Jos. Madden, W. B. Magalla, Donald Miller, Mr. Mare, Jack McMorley, Jos. McCoy, J. W. McConnell, Albert MacQuarrie.
Neims, H., Edmond Norris.
Frankard, Alex. Pollock, Russell Price, Katchiffe, Edw., J. H. Richardson, Robt. Burns Ross.
Shuttleworth, W. W., Archie Scott, H. Stevenson, Arthur Sherman, Henry Santrey, Chas. Sinclair, J. C. Smith, Bruce Smith, Hal Stark, Caborn Seale, Richard Schuberins, Mr. Stillman, H. B. Stillman.
Tansfield, Selby, John Thorn, Jack Taylor, Henry Teats, Chas. Taylor, A. M. Thayer, Wilson, W. W., W. Walker, John Webber, Vernon Wallace, Frank Wallace, Ed. Waldman, J. B. Williams, Frank Weaver, Chas. Wright, Phil Weber, Willard Webster, Selby Ward, H. P. Webber.

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DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Winston, Mass., Oct. 22-25, Duluth, Minn., 27, 28, St. Paul, 30-July 5, Minneapolis 3-5.
BATES, BLANCH (Charles Frohman): San Francisco, Cal., 22-July 5.
EVERETT, W. (Henry W. Savage): San Francisco, Cal., 18-July 5.
FINE FEATHERS (H. H. Frame): Spokane, Wash., 27-30.
GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 15—Indefinite.
GLADSTONE, PAUL: Morgantown, W. Va., 27, Richmond, Va., 28.
GIRL OUTLAW (Clayde Anderson): Dallas, Tex., 22-26, Ft. Worth 28-30.
HOW MUCH IS A MILLION (Charles B. Hoisington): Chicago, Ill., June 30-July 13.
MISROUBI GIRL (Henry M. Norton): Pennsylvania, Wis., 22, Montfort 26, Brodhead 27, Evansville 28, Mt. Vernon 30.
MISROUBI GIRL (Western: Norton and Bith): Chicago, Ill., May 28-June 31.
NARIMOVA, A. (Charles Frohman): Oakland, Cal., 22-25, San Jose 26, Sacramento 27, Fresno 28, Los Angeles 30-July 5.
PHILLIPS, ALBERT, and LILA SHAW (Howard and Clifford): Chicago, Ill., May 22-June 28.
RAINBOW THEATRE PLAYERS (Holbrook Blinn): New York city March 14—Indefinite.
ROMANOS (Messrs. Shubert): New York city Feb. 10—Indefinite.
TAYLOR, LAURENCE (Oliver Morosco): New York city 20—Indefinite.
WESTERN GIRL (J. M. Cole): So. West Harbor, Me., 25, Brookline 26, Stratton 27, North Haven 28.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—Indefinite.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.,—Indefinite.
ACADEMY OF MUSIC: Richmond, Va., May 5—Indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—Indefinite.
ALBION (Edward F. Albee): Providence, R. I., April 7—Indefinite.
ALCANTARA: San Francisco, Cal.,—Indefinite.
BAKER PLAYERS (George L. Baker): Portland, Ore.,—Indefinite.
BARNES, LEO, and EDITH EVELYN (M. Bainbridge): Minneapolis and St. Paul, Minn., May 22—Indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., April 28—Indefinite.
BISHOP PLAYERS: Oakland, Cal.,—Indefinite.
BONTELLA PLAYERS: Detroit, Mich., June 22—Indefinite.
BONTELLA PLAYERS: Toronto, Can., May 12—Indefinite.
BROADWAY THEATRE (Daniel D. Scullen): New York city, May 20—Indefinite.
BOMBER, RICHARD (A. G. Delamater): Columbus, O., April 22—Indefinite.
BUTTING, EMMA (E. A. Schiller): Memphis, Tenn., May 4—Indefinite.
BURNHAM (Oliver Morosco): Los Angeles, Cal.,—Indefinite.
BURNS: Colorado Springs, Colo., June 9—Indefinite.
BUREWICK THEATRE (Frank Whitbeck): Brooklyn, N. Y., June 10—Indefinite.
CAL KRYST: Reading, Pa., May 5—Indefinite.
CASTLE SQUARE (John Orlan): Boston, Mass., until June 22.
CHAUNCEY-KRIFFER (Fred Chauncey): Bay St. Falls, Pa., May 30—Indefinite.
CHICAGO (Charles H. Roskam): Malden, Mass., May 12—Indefinite.
CLARK, MARGUERITE: St. Louis, Mo., May 26-June 28.
CLEVELAND, ELEANOR: Bridgeport, Conn., June 5—Indefinite.
COLONIAL (E. May Comstock): Cleveland, O., April 28—Indefinite.
COLUMBIA (Fred G. Berner): Washington, D. C., April 14—Indefinite.
DAVIDSON: Milwaukee, Wis., April 13—Indefinite.
DAYAN, HARRY: Pittsburgh, Pa.,—Indefinite.
DE DRYN, SEVERIN (E. A. Schiller): Bayonne, N. J.,—Indefinite.
DOMINION: Ottawa, Ont., Can., April 28—Indefinite.
ELITCH'S GARDEN: Denver, Colo., June 7—Indefinite.
ELMER, EDWARD, PLAYERS: Long Beach, Cal., June 22—Indefinite.
EMPIRE (Frank Salskile): Paterson, N. J., May 10—Indefinite.
FEALY-DURKIN: Denver, Colo., June 16—Indefinite.
GLASSER, VAUGHAN: Rochester, N. Y., June 26-Aug. 16.
GLASSON, T. C.: Chicago, Ill., May 25—Indefinite.
GORDON, ELEANOR (E. J. Carpenter): Boston, Mass., June 2—Indefinite.
GOTHAM PRODUCTIONS: Troy, N. Y., 3-28.
GRAND OPERA HOUSE (Hosé Travers): Brooklyn, N. Y.,—Indefinite.
HALL, EUGENE J.: Altoona, Pa., June 9—Indefinite.
HALL, HENRY, PLAYERS: San Diego, Cal., June 16—Indefinite.
HARLEM OPERA HOUSE: New York city—Indefinite.
HARVEY, PERCY: Toronto, Can., May 26—Indefinite.
HAYES, LUCY, ASSOCIATE PLAYERS: Omaha, Neb.,—Indefinite.
HOLDEN PLAYERS: Rochester, N. Y., June 12—Indefinite.
HUDSON: Union Hill, N. J., May 6—Indefinite.
HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 12—Indefinite.
HUTCHINSON, WRIGHT: St. Paul, Minn., May 14—Indefinite.
INTERNATIONAL (O. D. Hayes): Niagara Falls, N. Y.,—Indefinite.
JEFFERSON THEATRE (Julius Kahn): Portland, Me., Jan. 21—Indefinite.
JONEAU (J. B. Reichart): Milwaukee, Wis.,—Indefinite.
KEITH: Toledo, O., April 14—Indefinite.
KEITH'S HIPPODROME: Portland, Me., June 2—Indefinite.
KILLAND, RALPH (James E. Early): Syracuse, N. Y., May 5—Indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—Indefinite.
LAKEOLAF (Chas. A. Mansfield): Dallas, Tex.,—Indefinite.

LATIMORE and LEIGH: Lynchburg, Va., June 2—Indefinite.
LATIMORE and LEIGH: Roanoke, Va., June 10—Indefinite.
LAWRENCE, DEL S.: Vancouver, B. C., Can.,—Indefinite.
LONG, BILLY (Goring and Stacy): Nashville, Tenn., June 2—Indefinite.
LOTHINGERS, AL: Rockland, Me., June 2—Indefinite.
LYCUM THEATRE (George Fox): Bayonne, N. J., June 2-July 26.
LITTLE VAUGHAN: Albany, N. Y., March 24—Indefinite.
MAGNETIC UNION, N. Y., April 21—Indefinite.
MALLEY-DENISON (W. L. Maller): Newport, R. I.,—Indefinite.
MALLEY-DENISON (W. L. Maller): Fall River, Mass., Nov. 19—Indefinite.
MANHATTAN OPERA HOUSE: New York city Feb. 10—Indefinite.
MANHATTAN PLAYERS: Rochester, N. Y., May 6—Indefinite.
MATTHEWS-ELLIOTT: Lima, O., June 2—Indefinite.
MORISON, LINDSAY: Gloucester, Mass., May 15—Indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—Indefinite.
NEW YORK PLAYERS: Stamford, Conn.,—Indefinite.
NEWINGTON PLAYERS: Buffalo, N. Y., June 22—Indefinite.
OLENTANGY: Columbus, O., May 12—Indefinite.
OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—Indefinite.
OLIVER, OTIS: La Fayette, Ind., May 26-Aug. 30.
OLYMPIC THEATRE (David Krause): New York city May 12—Indefinite.
ORPHEUM: Montreal, P. Q., Can., May 5—Indefinite.
ORPHEUM (Franklin Gale): Oil City, Pa., June 2—Indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.,—Indefinite.
OWEN, OECIL: New York city March 2—Indefinite.
PAYTON, CORNER: Newark, N. J.,—Indefinite.
PAYTON (Joseph Payton): Newark, N. J., June 9—Indefinite.
PEARL (A. A. Webster): Williamsport, Pa.,—Indefinite.
PERMANENT PLAYERS: Edmonton, Can.,—Indefinite.
PERUCHI-GYPSENE (C. D. Peruchi): Tampa, Fla., May 12—Indefinite.
POLI (S. E. Poli): White-Barre, Pa.,—Indefinite.
POLI (S. E. Poli): New Haven, Conn., May 5—Indefinite.
POLI (S. E. Poli): Hartford, Conn., May 5—Indefinite.
POLI (S. E. Poli): Bridgeport, Conn., May 5—Indefinite.
POLI (S. E. Poli): Scranton, Pa., May 5—Indefinite.
POLI (S. E. Poli): Waterbury, Conn.,—Indefinite.
POLI (S. E. Poli): Washington, D. C., Feb. 9—Indefinite.
POLI (S. E. Poli): Springfield, Mass., April 7—Indefinite.
PREMIER: Rochester, N. Y., April 21—Indefinite.
PRINCESS: Tacoma, Wash.,—Indefinite.
PROSPECT: New York city May 20—Indefinite.
READE, ROMA: Ottawa, Ont., Can.,—Indefinite.
REDMOND: Sacramento, Cal.,—Indefinite.
RICHMOND (Ida Witt Newing): Stantons, S. I.,—Indefinite.
RUSE-BIBBS (J. W. Rusk): Auburn, N. Y., April 22-July 5.
SAXE: Milwaukee, Wis., Nov. 8—Indefinite.
SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—Indefinite.
SEATTLE: Seattle, Wash.,—Indefinite.
SHUBERT-MURAT: Indianapolis, Ind., May 6—Indefinite.
SPOONER, GREGG (Blaney-Spooner Amusement Co., Inc.): New York city—Indefinite.
STAINACH: Birmingham, N. Y., April 28—Indefinite.
STAINACH-HARDS: Mount Vernon, N. Y.,—Indefinite.
STODARD (W. L. Stewart): London, Ont., Can., June 22—Indefinite.
SUNBURST (John Greenlinder, Jr.): St. Louis, Mo., May 28-Aug. 18.
SUMMER, GEORGE H.: Hamilton, Ont., Can., May 19—Indefinite.
TEMPLE: Hamilton, Ont., Can., May 19—Indefinite.
TORONTO (George Aylesworth): Edmonton, Can., May 26—Indefinite.
TRUX, SARAH: Pittsburgh, Pa., June 2-July 6.
TURNER, CLARA: Port Chester, N. Y., April 7—Indefinite.
UTAH THEATRE: Salt Lake City, U., May 19—Indefinite.
VALLEY: Syracuse, N. Y.,—Indefinite.
VAN DYKE and HATON (P. Mack): Des Moines, Ia., May 1—Indefinite.
WITTING: Syracuse, N. Y., April 7—Indefinite.
WINNIPEG (George Aylesworth): Moose Jaw and Saskatoon, Sask., Can.,—Indefinite.
YOUNGSTOWN (John B. Elliott): Youngstown, O., April 14—Indefinite.

TRAVELING STOCK COMPANIES

BAXTER: Terre Haute, Ind., 3-25.
BENNY JACK: Dubuque, Ia., June 1—Indefinite.
CARLETON SISTERS (Verner and Montrose): St. Marys, Ind., 22-July 12.
COLONIAL (Cortland Hookins): Weymouth, N. S. Can., 28, Yarmouth 28, 27, Pablico 28, Woods Harbor 30, July 1, Clarke's Harbor 2, 3, Barrington Passage 2, 3, and Shelburne 5, 10.
CORNWELL-FLORE (W. E. Cornwell): Oswego, Mich., 22-23, Saint St. Marie 30-July 13.
DOUGHERTY (Dougherty and Oak): Lawrence, Kan., 22-25, Atchison 29-July 5, Sedalia, Mo., 6-13.
GLADYS (Bruce Binaldo): Mart, Tex., 22-28.
H. J. JONES: Anzio, Wis., June 5-Aug. 2.
HALLMAN'S IDEAL (Harry Johns): Nevada, Mo., 22-28, Ft. Scott, Kan., 29-July 5, Springfield, Mo., 6-13.
HUTCHINSON: McAlester, Okla., 22-28.
MURPHY, EUGENE J.: Champaign, Ill., 23-July 5.

NEWTON: Enid, Okla., 22-28.
NORTH BROTHERS: Enid, Okla., 22-28.
RUSH: Hot Springs, Ark., 22-July 5.
SPOONER: McAlester, Okla., June 30-July 5.
VAUGHN: Shawnee, Okla., June 22-July 28.

TABLOID PLAYS

GIRL FROM LUXEMBOURG: Merrill, Wis., 22-25.
PURPLE WIDOW, THE: Washington, D. C., 22-26.
WILLS MUSICAL COMEDY: Portland, Me., 22-25.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—Indefinite.
ALL ABOARD (Law Fields): New York city June 1—Indefinite.
COLUMBIA MUSICAL COMEDY (Dillon and King): Oakland, Cal.,—Indefinite.
FOLLIES OF 1913 (Florence Westfield, Jr.): New York city June 16—Indefinite.
FOY, EDDIE (Werba and Lonscher): Saskatoon, Sask., Can., 22-25, Regina 26, 27, Brandon 28-29.
GORMAN MUSICAL COMEDY (J. W. Gorman): Portland, Me.,—Indefinite.
HANKY-PANKY (Law Fields): Portland, Ore., 22-25.
HARTMAN, FERRIS: Oakland, Cal., June 1—Indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris): Victoria, B. C., Can., 24, 25, Vancouver 26-28, Calgary, Alta., 30-July 2.
HUTCHINSON MUSICAL COMEDY: McAlester, Okla., 22-25.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.,—Indefinite.
MORTON MUSICAL COMEDY: Albany, N. Y., June 1—Indefinite.
MUSICAL STOCK (W. F. Callen): St. Paul and Minneapolis, Minn., May 25—Indefinite.
OLYMPIC PARK OPERA (Franklin and Rascot): Newark, N. J., May 30—Indefinite.
PARAGON GIRLS (George W. Gebow): Nan-jacket, Mass.,—Indefinite.
PARAGON GIRLS (No. 2: Gebow and Harrison): Odenburg, N. Y., 22-28, London, Ont., Can., 30-July 5, Berlin 7-12.
PARAGON GIRLS (Gebow and Harrison): Williamsport, Pa., 25, Bloomsburg 26, Mt. Carmel 27, Shamokin 28.
PASSING SHOW OF 1913 (Messrs. Shubert): Los Angeles, Cal., June 22-July 5, San Francisco 6-28.
PURPLE ROAD (Jos. M. Galtes): New York city April 7—Indefinite.
RICKER, GLEN STOCK: Elmira, N. Y., May 2—Indefinite.
SCHEFF, FRITZ (Jos. M. Galtes): Chicago, Ill., 18-22.
TIE FOR MAN OF OZ (Oliver Morosco): Chicago, Ill., May 25—Indefinite.
TITOL, COMIC OPERA: San Francisco, Cal., May 21—Indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—Indefinite.

MINSTRELS

RE RUE BROTHERS: Vineland, N. J., 25, Milville 26, Toms River 30.

BURLESQUE

AVENUE THEATRE STOCK: Detroit, Mich., May 20—Indefinite.
ENGLISH POLLY STOCK: Toronto, Ont., May 12-July 13.
GAY BURLESQUE STOCK: Philadelphia, Pa.,—Indefinite.
HIGH SCHOOL GIRLS: Cleveland, O.,—Indefinite.
KISSING MAID (Sam Howe): New York city June 2—Indefinite.
PASSING REVIEW: Detroit, Mich., May 25—Indefinite.

CIRCUS

BARNES, AL G.: Tracy, Minn., 25, New Uim 26, St. Peter, 27, Winnebago 28, Madelia 30, Fairmont July 1, Algona Ia., 2, Humboldt 3, Webster City 4, Eldora 5.
BARNUM AND BAILEY: Kingston, Ont., Can., 25, Brockville 26, Cornwall 27, Ottawa 28.
BUFFALO BILL and FAWNEE BILL: Danville, Ill., 25, La Fayette, Ind., 26, Kankakee, Ill., 27, Chicago 29-July 6.
DOWNIE and WHEELER: Houston, Me., 25, Ft. Fairfield 26, Fresno 27, Cariboo 28, Fernie 29, Chatham, Ont., Can., 22-25, Niagara Falls, N. Y., July 1-5.
HAGENBROCK-WALLACE: Watertown, N. Y., 25, Home 26, Gloversville 27, Amsterdam 28, 101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Haverhill, Mass., 28, Portland, Me., 30, Lowell, Mass., July 5.
RINGLING BROTHERS: Troy, N. Y., 25, Kingston 26, Schenectady 27, Utica 28, Syracuse 29, Rochester July 1, Buffalo 2, Jamestown 3, Erie, Pa., 4.
SAND PLOZZO: Casar d'Alene, Ita., 25, Sandpoint 26, Missoula, Mont., 27, Hamilton 28.
SILVER FAMILY (Bert Silver): Vermontville, Mich., 25, Sunbelt 26, Milliken 27, Portland 28.
SUN BROTHERS: Delance, O., 25, Napoleon 26, Dundas, Mich., 27.
YOUNG BUFFALO WILD WEST and COLOMBUS GUMMING'S FAR EAST: Island Pond, Vt., 25, Berlin, N. H., 26.

ORCHESTRAS

BAILEMAN: Forest Park, Chicago, Ill., May 24-June 27.
CAVALLO: Forest Park, St. Louis, Mo.,—Indefinite.
CONWAY: Willow Grove, Philadelphia, Pa., June 22-July 5.
CREATORS: Sans Souci, Chicago, Ill., May 24—Indefinite.
ELLERY'S ROYAL ITALIAN: Bismarck Garden, Chicago, Ill., June 14—Indefinite.
EMANUEL, CHEVALIER: White City, Chicago, Ill., June 18—Indefinite.
FERULLO: Delmar Garden, St. Louis, Mo.,—Indefinite.
NATELLO: Fontaine Ferry, Louisville, Ky.,—Indefinite.
NIRKALA: Kenaywood, Pittsburgh, Pa., May 4—Indefinite.



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WEBER'S: Riverview Park, Chicago, Ill.,—Indefinite.

MISCELLANEOUS
BINGHAM, MR. and MRS. RALPH (H. P. Harrison): Henderson, Ky., 25, Washington, Ind., 26, Vincennes 27, Princeton 28, Louisville, Ky., 29, Danville 30, Richmond July 1, Mt. Sterling 2, Ashland 3, Huntington, W. Va., 4, Portsmouth, O., 5, Cincinnati 6, Orythiana, Ky., 7, Frankfort 8, Shelbyville 9, GAMBLER, HENRY, CONCERT PARTY: Cariboo, Ill., 25, Peru, Neb., 27, Elma, Ia., 30, July 1, Muscatine 2, Waterloo 3, Iowa Falls 4, Spring Valley, Minn., 5, Fairmont 6, Blue Earth 7, Lake Crystal 8, Faribault 9.
HOUSTON, MAGGIAN: Canton, O., 2-28.
JONES, JOHN J.: Springfield, Mass., 22-28.

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MOTION PICTURES

COMMENT AND SUGGESTION



NORMA TALMADGE,
Of the Vitagraph Players.

On one point scenario writers, reviewers and intelligent patrons of photoplays appear to agree—the stories used for production in films are generally childish or stupid and frequently both. *THE MIMON* has commented on this fact frequently and has urged the discarding of hampering conventions imposed by overcautious producing companies in accord with strange notions of what is fit for the American public to see. Week after week great manufacturing plants are being utilized to turn out silly sentiment and silly melodrama and instead of encouraging writers to develop along new lines the old lines are safeguarded by rules and then more rules. A premium is placed on banalities, photoplays are produced for children and adults with childish minds and we hear the conclusive and characteristically American explanation, "It pays." Nick Carter and Deadwood Dick have been known to pay in the realm of fiction, but that has not been advanced as an argument against the production of literature of a different nature. In the issue of June 4, *THE MIMON* published an interview with Laurence S. McCloskey, head scenario editor of the Lubin Company, and a man as well qualified as any in the country to describe the duties of such a position, and a scenario editor, by the way, cannot be held responsible for the stagnation of the photoplay. He can do no more than make the best of the definite policy under which he works. This interview has excited much comment, particularly among scenario writers, and wishing to be impartial, we print the following letter from F. McGrew Willis, a photo-playwright. He, too, thinks there is something wrong with American methods.

"I have just read with great interest the interview with Mr. McCloskey in *THE MIMON*. I have a very high regard for Mr. McCloskey and recognize in him a man who has done as much, if not more, than any other editor in the motion picture field, to give the unknown photoplaywright a chance. But when the statement is made that only one out of every hundred scenarios submitted is available for production, I feel that he is in error or has been misquoted. It may be possible that only one per cent. is a thoroughly original drama, but as to the impossibility of making any of the other ninety-nine into a filmed play, it would seem that the case has been overstated. It has become the custom for every motion picture company

to engage a staff, or 'tame,' writer. Now it is well known that the majority of staff-writer scripts do not come up to a very high standard. There are, of course, several reasons for this, the chief one being that a man cannot do his best work under pressure. Suppose that the *Argosy*, or *All-Story* magazines kept staff writers to supply their needs. The result would be evident: they would be writing around in a circle, just as the 'tame' scenario writers do. How many of the writers under contract to turn out a script a week could sell the same script to another company, granted that the other company was producing the same style of play? I venture the assertion that the majority of poor plays released by the manufacturers are written by the 'tame' authors. Although having been writing scenarios barely a year, I have refused an offer to contribute my scripts under contract to one company, believing that a writer is simply signing his own death-warrant when he knows that the scripts submitted will be produced, even if



HOWARD M. MITCHELL,
Playing "Heavies" with Lubin.

not quite as good as outside scripts sent to the same studio.

"The reason so many scripts are found unavailable is because the editor (or company) sets too high a standard. They frankly state that the amateur offering must be better than that of their staff writers, who have been selected from among the best in the country. In other words, if the beginner (or outsider) can supply a script better than the stars of the profession, he will find a market at about half the price paid the insiders for inferior scripts. If the free lance writer submits a story containing a crime, it is returned with a card checked saying that the company does not accept that kind of stories. He studies the list and finds also that a script containing scenes of drunkenness, immorality, or anything of questionable taste will not be accepted. Yet plays of this kind are constantly being shown, and in nearly every case written by a staff writer. So, while the staff writers are allowed this liberty, it is no wonder that the outsiders are unable to compete with them.

"Mr. McCloskey states that the Lubin Company receives from 600 to 1,000 scenarios a week. In addition to this they have a number of special writers, according to the company's statements, employed, writing exclusively for them. Among them are Messrs. Sargent, Hall, Terwillinger, besides Mr. McCloskey. Romaine Fielding, of their Western company, writes most of his own scenarios, while I un-

derstand another of their Western companies is not in the market for scripts. Without casting any reflections on staff writers, I quote from criticisms of photoplays in *THE MIMON*: *Retribution* (May 17): "... the scenes are padded and drawn out. ... The play is about as wishy-washy an affair as we have witnessed." *Margaret's Painting* (May 18): "There is no moral, no situation—there is nothing that can retain the interest of the spectator throughout." *The Reward of Service* (May 26): "There is no virtue in the story so far as its use for a photoplay is concerned." *The Yarn of the Nancy Bell* (May 27): "Some months ago another Licensed company gave a film version of this yarn." *A Perilous Ride* (May 22): "... of all the cheap, trashy melodramas produced by the ——— Company, this one tops the list. ... There is no common sense to the story, I do not know whether any of these were written inside the studio; they may have been purchased from outside writers. But if these were the pick of 500 scenarios submitted, the rejected ones were certainly not very good, to say the least. Mr. McCloskey could easily make out his contention if the last were the case. Where readers for a company must read at least part of the synopsis of the several hundred plays submitted each week, it is to be supposed that good ones will occasionally pass unnoticed and be sent begging from one company to another until their merit is recognized and a good sized check sent to soothe the worried author.

"Regarding the statement that well-known fiction writers will fail as successful scenario writers, this has already been the case with few exceptions. Some of the plays produced with the names of well-known writers as authors are worse than the efforts of the veriest amateurs, yet a number of manufacturers fondly believe that people who frequent the motion picture houses will think them masterpieces on account of the great name thrown on the screen. In closing, I wish to say that Mr. McCloskey is the best friend of the unknown writer there is in any of the studios, and I personally have known of writers to whom he has added an encouraging word in returning their scripts. It is also well known that Lubin pays the highest prices for stuff that meets their requirements. But the manufacturers pin the outside writer down too closely and practically insist that he keep well within the beaten path. If motion pictures are to continue to advance, the manufacturers must cease producing the old, hackneyed themes and give the



NED FINLEY,
Accomplished Vitagraph Actor.

writers more liberty to get the unusual, and, throwing aside precedent, allow the director to get the proper atmosphere to produce them." We may assure Mr. Willis that Mr. McCloskey was not misquoted in regard to the percentage of available scripts and we imagine that reports from other studios would tell much the same tale. According to the existing system, a writer's ideas must fit into a nice little mould and originality consists in the hero stepping to the right when in another picture he stepped to the left or some such startling novelty. It is different in Europe and some day it may be different here.

THE FILM MAN.

GOV. JOHNSON'S VETO

It's a Boon to Motion Picture Men—Two-
Reelers Now a Habit

LOS ANGELES (Special).—By side-stepping the few municipal censorship boards the exhibitor is safe in California. Governor Hiram Johnson has stepped heavily on the State Censorship bill after it passed both houses, stabbing it with his lusty pen, and leaving on its fair page a veto as large as a full moon. Whether the Governor's infatuation for motion pictures had anything to do with his act is not known, but the Governor, when weighed heavily by affairs of State, is known to his away to the house of the projector and screen, there to revel in the joys and sorrows of the silent drama. Governor Johnson also starred in a film play long ago when he arrived in Los Angeles and used the art doorway of the magnificent Athletic Club for a background as the crank was turned. However, little has been heard from the release which was to startle the world as a political reform story. In fact it has not whimpered here.

With all studios adding a two-reel subject and many of them plunging into even more film per story, the various companies here are using up much scenery and not a little mileage at present. The word has been passed that licensed companies are due for two-reelers while the feature habit is getting a firm foothold here. Even the Biograph is getting it. The company, which seldom has gone past 1,000 feet in previous film stories, is winding up its annual work in southern California by putting on a pretentious production of Judith. It will run four, five or six reels, and will be completed for a summer release.

The Western Selig army also is preparing for a production which will eat its mile of fitting film. Beginning early in July, The Spoilers, by Rex Beach, will be played before the camera here. In order to make the story realistic, the main thoroughfare of Nome, Alaska, is being reproduced on the spacious grounds of the Selig zoo park in East Los Angeles. No expense is being spared to secure proper locations, especially that which will show a network of sluice system along the supposed placer diggings. An artist of international reputation has been engaged to play the lead. He will arrive July 6.

The Photoplayers said farewell to the Biograph hosts Saturday evening at the weekly club smoker. As the A. B. boys were due to leave a few days later, to arrive in New York about June 26, it was decided to make them the guests of honor. The A. B. contingent, led by such athletes as Directors Dell Henderson and Tony O'Sullivan, were on hand to wear their honors with modesty and dignity. The winners Charley Murray, just recovering from painful powder burns, was among those present, being able to work again. Jack and Eddie Dillon, Bud Duncan, Harry Carey, G. Jiquel Lanoe, Henry Walthall, and Gus Pixley were among the many who reported. The Photoplayers have no more loyal members and workers than the Biograph boys. They will be missed.

Wilbert Melville, manager of the Western Lubin companies, is building a new studio in Los Angeles, where most of the other big "uns already are located. The new buildings and stage will be located on North Broadway, in a beautiful location near the Selig zoo park. Paul M. Powell, former newspaper man and critic, who has been seen with suspicious frequency at the Lubin studio, is announced as assistant manager and will direct also. Mr. Powell possesses a highly cultivated artistic temperament and he has learned the rudiments of the game at the hands of a past master of the film art. The results of his plunge into producing should be productive of interesting results. William M. Hitcher, until recently city editor of the Los Angeles Evening Express, with experience in playwriting, has joined the Lubin studio as scenario editor. He is one of the latest "finds" in the field of film story.

After playing four stories with the Powers Company (Universal), Little Mary Charleson, who made her name known while with the Western Vitagraph, has handed in her notice. No reason is given. The talented young woman lives in Los Angeles and has a host of friends and admirers here. They will pension the winning Mary if she will only consent to remain here.

A bunch of motion picture actors, including Fred Mace, president of the Photoplayers, attended the opening of Nat Goodwin's auditorium cafe, out over the waves at Ocean Park. It was quite an affair. Goodwin acted as host and everyone seemed to know him by his first name. The new Mrs. Goodwin also was hostess.

Since A. M. Kennedy left the management of the Universal studio and the city the same day, Joseph Engel, who has been here two months, has been in temporary charge. Beyond this no information is to be had as to future management or policy at that great camp. It is reported that Mr. Kennedy took trail for Calgary, Canada, where he will be in charge of the



"THE WORTH OF MAN," RAMO.

great exchange now reaching into all parts of picture Canada. He is fitted especially for the business of marketing film, having had long training in that art.

E. J. Le Saint, more frequently known as "Jack," recently captured by Selig, has completed his first picture for that company. The title is Between the Rifle Sights, and the story has both a thought and red blood in it. His second story is Spell of the Primeval, another story with a theme.

The American, Essanay and Powers (Independent) studios, have silent publicity men as well as silent dramas. No news from either camp in weeks.

W. E. WING.

PATHE TRIMS SOLAX

The Pathe "Roosters" had an easy time with the ball players from the Solax studio in a game played June 16. The score at the end of the ninth inning stood 11 to 2 in favor of the "Roosters," who are beginning to believe that the motion picture pennant is as good as won. Miller pitched for Pathe and Green for Solax.

OSTRICH IN THRILLER

A Wild Ride is the title of Selig's latest two-reel thriller, which will be released as a special on July 12. One of the most dangerous "stunts" ever conceived for the pleasure of motion picture patrons takes place in the second reel of this story. Besiege Eytan, playing the leading feminine role, mounts, unassisted, to the back of a large ostrich and successfully rides the bird at the speed of an express train over the desert. The ungainly ostrich has a reputation as a speedy traveler, but this is the first

time it has been utilized by a motion picture producer for the exciting incidents of a screen drama. The picture is said to contain many gripping situations. It is a story of South Africa, its ostrich ranches and British military outposts. One scene shows a military elephant carrying a field gun strapped on its back.

PLAY BY MRS. SKINNER

The Selig Company has announced for release on July 19 a two-reel special feature, The Ne'er to Return Road. The story was written by Mrs. Otis Skinner, wife of the famous actor, and Mr. Skinner himself aided in the dramatization.

Mrs. Skinner first wrote The Ne'er to Return Road as a play to be entered in the prize contest conducted by The Play and Players organization of Philadelphia. Many plays from well-known authors and playwrights were entered in the contest, but Mrs. Skinner was awarded the first prize by unanimous decision of the judges, George Middleton, an author; Clayton Hamilton, a critic, and Eugenia Woodward, an actress, acting in this capacity.

OVATION FOR MISS TURNER

The popularity of Florence Turner in England as well as America was emphatically shown recently when she made her London vaudeville debut. When her name was flashed on the screen the audience applauded rapturously, although Miss Turner had never before appeared in England in person. Her dog, Jean, also came in for a fair share of attention. Miss Turner's vaudeville engagement is only temporary and will not interfere with her appearance in pictures.



"THE TIGER LILY," THREE-PART VITAGRAPH.

EDISON OBJECTS

Makers of Talking Picture Devices Trade on
Popularity of the Kinetophone

To a representative of THE MASON who called at the Edison talking picture office the following statement was given:

"There are a number of road companies exploiting so-called talking pictures who are trading on the advertising and publicity given the Edison talking pictures. Many of these companies through misleading posters and printed matter, one of them going so far as to have Mr. Edison's picture on its paper, are endeavoring to convey the idea that they are presenting Edison's invention. As a result the audience is invariably disappointed and the managers are placed in an unpleasant predicament. It must be remembered that most of the other so-called talking pictures consist of a stock phonograph record, to which it has been attempted to synchronize the motion picture film. They are limited almost entirely to musical numbers, therefore the name, talking pictures, so far as they are concerned, is a misnomer.

"Mr. Edison is naturally very much chagrined when he hears of the numerous disappointed audiences and has decided to send on the road regular companies of the Kinetophone, so that everyone may have an opportunity of witnessing this wonderful performance. Every town will be visited in the near future and a large number of road companies are now out in different sections of the country showing the Edison talking pictures.

"LIFE OF RICHARD WAGNER"

The Wagner centenary has been recognized by the Gaumont Company in the production of a film called The Life of Richard Wagner. Important events in the composer's life are portrayed, beginning with the incident of the young lad who played to his dying stepfather. Next comes the recognition of his talent by his master in Leipzig, and so on the events of a varied life are noted from the beginning to the end. Great personages of the time are represented in the film, including List, King Ludwig II. of Bavaria, William I. of Germany, and Meyerbeer.

VITAGRAPH TO ENTERTAIN

Friday afternoon, July 11, has been set aside by the Vitagraph Company for the reception of guests of the Motion Picture Exhibitors' League, who wish to visit the studios and inspect its plant, where a cordial welcome will be extended.

The banquet and reception of the motion picture exhibitors' league will probably be held at the Brighton Beach Hotel, Brighton Beach, in the evening. After visiting the Vitagraph studios, the visitors can take the Brighton Beach railroad at the Elm Avenue station, reaching the Brighton Beach Hotel in ample time for the evening's festivities.

On Wednesday evening, July 9, the Vitagraph players will visit the exposition building, Grand Central Palace, where they will be pleased to meet all their friends and greet those who may wish to know them personally. This evening has been appointed for the Vitagraph players, so that those desiring a personal introduction may be assured of their presence at the exposition building.

OUT OF TOWN NEWS

ILLINOIS.

Motion picture theaters of Rockford operated Sunday, June 8, for the first time under the new ordinance, which was adopted by the Council following an overwhelming referendum vote in favor of Sunday shows. The ordinance requires theaters to take out a special license for Sunday shows. Show proprietors have not yet taken out licenses, but city authorities declined to take advantage of the technicality to defeat the will of the people. The theaters were all crowded the first open Sunday. The hot weather last Sunday interfered somewhat with the business.

Earl Hudson, late of the Hain Daily News and the Universal Film Company, of New York, has taken over the management of the Centaur Film Company, which is to deal exclusively in educational films. Mr. Hudson's position with the Universal Company has been taken by Joe Brandt, whom he succeeded. Mr. Hudson plans to launch on a mammoth scale a campaign of education.

TEXAS.

Work on the new Crystal Theater, which will be built under the direction of H. A. Jernsman, began June 10. The old building was attacked by a big gang of workmen, and within a few days will be cleared away, the foundation for the new structure will then be placed. The new Crystal is to be one of the most commodious in Dallas. It will be of steel and concrete construction, and will cost over \$100,000.

MISSOURI.

The Kansas City Feature Film Company has secured the services of S. V. Campbell, formerly with the Jones and Crane attractions. He will be the Film Company's special representative in Kansas, Nebraska, and Oklahoma.

The building recently occupied by the American Electric Company, St. Joseph, Mo., will be converted into a moving picture theater. Dr. W. W. Wertemberger and E. S. Castle are financing the deal. The building will be remodeled at the cost of \$10,000.

CALIFORNIA.

Local parties are building a new picture theater in San Diego, Cal., which will be called the Come Again Theater. The new Hillcrest Theater has been doing almost capacity business since the opening, and it is certain that more picture houses are to be built in the outlying districts.

CANADA.

Bob Albright, who owns the Globe in Calgary (Harry B. Moore, manager) closes a ten weeks' engagement at San Diego for Fantasia's, and will soon return as a special attraction at his own house.

Harry B. Moore, who has been managing the Globe for a year, leaves on an extended visit to the East shortly.

The sixth of the series of interviews exclusively published in THE DRAMATIC MIRROR on making motion pictures
"THE EVOLUTION OF THE MOTION PICTURE"

COURT TO DECIDE

This Week Should Show Who Has Control of Universal Company

The quiet that followed the storm at the offices of the Universal Company in the Mecca Building a week ago Monday, when, as everybody in filmdom knows, the company's books and official seal were spirited from a third story window to the street below, may be violently dispelled this week. A conference called for Monday between George Gordon Battle, attorney for Carl Laemmle, and John Delahanty, representing P. A. Powers and W. H. Swanson, may have given birth to a dove of peace, but even so the bird is likely to find life difficult in a Universal cage.

J. A. McKinney issued this statement on Saturday purporting to come from Arthur Butler Graham, attorney for Mr. Powers: "Supreme Court Justice Gerard today signed an order under Section 52 of the general corporation laws against Carl Laemmle, Waldo G. Morse, R. H. Cochrane and the Universal Film Manufacturing Company, vacating the alleged election of R. H. Cochrane as secretary and G. E. Kann as assistant secretary of the Universal. He also signed an order to show cause why Cochrane and Kann should not be enjoined from filling the offices of secretary and assistant secretary and why they should not be restrained from interfering with W. H. Swanson as vice-president and secretary and Burton Garrett as second assistant treasurer and assistant secretary. Both writs are returnable next Friday, when arguments on their permanency may be heard."

This statement seems to foreshadow a Powers victory, but there is still plenty of opportunity for new developments.

Chances for another legal tangle are found in the meeting of the Board of Directors called for to-day. With two vacancies the board constitutes Carl Laemmle, Waldo G. Morse, R. H. Cochrane, W. H. Swanson, and Mrs. Swanson. It is highly improbable that the Swansons will attend. Their absence will mean the attendance of three out of a possible seven directors and any action taken may not be considered official. The Laemmle faction claims that a majority of the active directors constitutes a quorum.

Whatever the future life of the Universal Company may bring forth the dramatic qualities of the stockholders' meeting of June 16 are not likely to be overshadowed. Detectives had been summoned to the offices in anticipation of trouble and they took a hand in the rumpus that followed the reading of the names of the stockholders by Messrs. Swanson and Cochrane. In the midst of the confusion the company's books and seal were dropped from the window to the street below, where William Oldknow, George Magie and two policemen were waiting.

At the request of Mr. Laemmle, Messrs. Swanson and Garrett and Howard Thurston, the magician, were arrested and arraigned in police court charged with grand larceny of the company's books and seal. All three were discharged. Later in the week both sides attempted to secure the books from the police department, but without success. The case will be decided in court.

In the meantime the Universal Company has issued two weeks' cancellation notices to the film exchanges controlled by Mr. Swanson and Frank P. Bailey. On the ground that he is a stockholder and an officer of the company, Mr. Swanson will fight the action.

GENERAL FILM EXHIBIT

One of the most elaborate exhibits at the exposition in the New Grand Central Palace beginning July 7, will be made by the General Film Company. While the design of the booth has not been divulged, it is understood that it is to be something radically different from the conventional exposition construction. The booth, which is to be thirty feet long and fifteen feet deep, will be used exclusively for the reception of visiting exhibitors and the general public, the display of films, posters, banners, etc., being confined to the miniature theater for which the company has arranged.

During the week, evenings will be set aside for the several licensed manufacturers who have promised that their prominent players will be in attendance.

FOR THANHOUSER STUDIO

The Thanhouser Company has purchased from the L. D. Huntington estate eight lots at Main and Evans Street and Huntington Place, New Rochelle. The lots were held at \$20,000 and face the Thanhouser property on the opposite side of Evans street. President C. W. Hite has announced the intention of the company to erect a studio building at a cost of \$100,000. Work probably will be commenced in the fall.

WALL BRINGS SUIT

As an added thorn in the side of the Universal Company, Dave Wall, former director and scenario writer of the Powers brand, has started suit against it for \$500, through his lawyer, Attorney Miller. Mr. Wall claims that the Universal owes him back salary, railroad fares and payment for photoplays to the amount of \$500, which it refuses to pay. According to Mr. Wall, the Universal claims that his photoplays were unsuitable for their use, but still has released them and is continuing to do so.



LUBIN WESTERN COMPANY AND STUDIO AT LOS ANGELES.

ROOSTERS COME TO GRIEF

Irving Cummings Swings the Fatal Axe in Reliance-Pathe Conflict

With two out, two men on bases and two strikes against him, Irving Cummings made a clean drive to right in the last half of the ninth inning and brought home the winning run for Reliance in the game with the Pathe Roosters at Lenox Oval last Saturday afternoon. The score was 5 to 4 at the end of the most dramatic baseball production the motion picture actors have staged at the oval. It worked up to a pretty climax and nobody knew that the Roosters would not have a chance to crow until Cummings connected with the ball and sent it to what would be right field if the 145th street bleachers were not in the way.

The villains of the day were two umpires, who, truth to tell, seemed to plot most successfully against Pathe. Play was frequently halted to permit discussions of the merits of these umpires and in the end the prevalent Pathe opinion was that they had none. Their eyesight was said to be erratic. But no more erratic than the half comic, half tragic behavior of Cliff Sauna, the Reliance first baseman, who gave a convincing illustration of how a ball player should not conduct himself in emotional moments. His artistic temperament (very charitable) carried him into outbursts of frenzied rage alternating with burlesque acting that caused astonishment among those not familiar with his playful disposition.

Located on the veranda of the hotel adjoining the field was a band to furnish music, without which no motion picture production is complete, and the south and east stands held several hundred roosters. Always audible among the Reliance partisans was a deep-voiced man who had all the persuasive qualities of the Coney Island barker. His unvaried exhortation was: "Come on now. Everybody's hitting the ball; everybody's hitting it!" He ignored one or two glaring exceptions. Pathe admirers, while numerous and individually expressive, lacked in unity of effort.

During the early part of the game the Reliance batters pounded Lefty Miller's delivery pretty methodically, and they had three runs before Pathe got a man beyond third. Then in the sixth the sun rose and the Roosters were heard from. All of

Bailey's curves were insufficient to entangle the wideawake sock before they had scampered around the bases for four runs. That inning began and ended their scoring career.

Reliance evened things up in the seventh and there were no more tallies until Cummings acted as a leading man should by banging out a victory at the crucial moment. Bailey and Tee for Reliance and Miller and Kelly for Pathe are good batteries, between which there is little to choose. The teams were about equal in fielding, but Reliance made more hits.

STATE RIGHTS WITHDRAWN

The demand for One Hundred Years of Mormonism from leading theaters has decided H. M. Russell to suspend sales of State rights and continue the exploitation of this picture in the East upon the same basis that has proved successful in the West. Offices have been opened on the seventh floor of the Candler Building, and Ernest Shipman, well known to the theatrical managers throughout the country, placed in charge of the bookings. Mr. Shipman has deferred his trip abroad for a few weeks, will arrange the bookings of the various companies, remain here for the international convention week of July 7, and then go to London in the interests of his other enterprises. No time will be lost in booking these various routes and managers with desirable open time should communicate at once.

BENHAM IS FILM ELTINCE

Harry Benham is going to be the Eltinge of the films—the Thanhouser ones—judging from the way the New Rochelle directors fancy him in female parts. He makes such a striking brunette! Hair (wig), eyes, figure—he is distinctly "there." His first success in a female impersonation was as Dotty in Thanhouser's Dotty the Dancer, of last summer, which showed he had no superior in a female cut-up part. Benham's latest Eltinge stunt may be found in The Eye of Krishna, also a comedy, which Thanhouser released June 22. Here the pretty brunette fools a great detective until the latter catches him smoking a cigar in a masculine way. But by that time the sleuth has been decisively outwitted, anyway, and Miss Benham doesn't care!



SCENE FROM "THE DEATH KNELL," ITALIA.

ANOTHER BIG COMBINE

Biograph and Klaw and Erlanger Form the Protective Film Company

Closely following the announcement of the Vitagraph-Liebler combination comes another wedding of theatrical and motion picture interests that give place to none in point of importance. It is stated by Klaw and Erlanger and confirmed by the Biograph Company, that together they have formed a corporation, to be called the Protective Film Company, with a paid-up capital of \$500,000. J. J. Kennedy, president of the Biograph Company, has expressed enthusiastic approval of the association with Klaw and Erlanger.

The new organization plans to offer an exclusive service of copyrighted plays and, at frequent intervals, large special films. Already nearly 400 plays have been secured for this purpose and rehearsals for the earlier ones will be begun this week. Over 800 people will be employed in the carrying out of this project, which will begin releasing its films about Oct. 1. Marcus Loew has already entered into arrangements to have all of his theaters, numbering nearly fifty, supplied with the service, and the Jones, Linick and Schaefer Company, of Chicago, and Carl Hoblitzell, managers of the Texas circuit of moving pictures, have also availed themselves of the opportunity to get the films.

The moving picture idea is not entirely new to Klaw and Erlanger, as they became interested in the matter and saw the first moving picture exhibited in this city seventeen years ago in the Spring of 1896, when a man named Latham gave an exhibition in Park Row. Later they entered into arrangements with Raff and Gammon and they still have in their possession a contract made between them, Raff and Gammon and Thomas A. Edison, for an interest which was to have accrued to them upon certain subjects at that time suggested by Klaw and Erlanger.

Six stage managers and as many companies are being engaged for the production of the forthcoming pictures and among the earlier subjects to be placed in rehearsal are Seven Days, The Three Guardsmen, The Round Up, A Japanese Nightingale, The Liberty Bells, The Pink Lady, Broadway After Dark, Divorcees, Dr. Jekyll and Mr. Hyde, Mammie, The Devil, Strongheart, Peer Gynt, St. Elmo, The Land of the Midnight Sun, Rebecca of Sunnybrook Farm, and the Rogers Brothers' series of comedies, including In Harvard, In Berlin, In London, In Paris, In Central Park and others.

The offices of the new organization will be in the Bronx near the Biograph studios, where the scenario writers, actors and others will occupy a twenty-room house which has been rented. A. L. Erlanger will be the managing director of the new enterprise, Marc Klaw president, and T. Hayes Hunter general producing director. Arrangements for the marketing of the films have not been announced.

"BULL" GOES IN FOR FILMS

"Bull" Young, the new California heavyweight, who has the sporting editors busy watching him, has "fallen" for the film. It happened in Los Angeles. Fred Mace, of the New Majestic forces, was putting on a "revival" picture of One-Round O'Brien, and he wanted a real fighter to face him. Reading so much of "Bull" in the daily prints, Mace decided it would make good "copy" to sign the heavyweight. An introduction followed and Mace found the fighter very willing to become a picture actor—to even take a pretty good beating from a chap whom, no doubt, in a real mill he'd simply slaughter. The "revival" film is called One-Round O'Brien Comes Back and will be released June 27. Because of the appearance of "Bull" Young, Mace gave a private showing of the picture to the Los Angeles sporting editors at Horne's Theater, Los Angeles.

KINEMACOLOR RECORD

Kinemacolor camera men photographed the Imperator as she entered New York harbor Thursday morning and the same evening showed pictures of the gigantic German steamship in the Proctor theaters. It was the first time that natural color photographs ever were taken, developed, printed and exhibited with such speed and satisfactory results. Many of the passengers who arrived in the morning, having been told where the pictures could be seen, experienced the unique pleasure of seeing themselves on the screen in Proctor's Twenty-third Street Theater in the evening.

GENERAL FILM OFFICERS

After numerous postponements officers of the General Film Company were elected at a recent meeting. Frank L. Dyer continues as president. C. H. Wilson succeeds George Kleins as vice-president, Albert E. Smith succeeds William Pelser as treasurer, while Mr. Pelser occupies the place of secretary, formerly held by Paul Melles. J. J. Kennedy, president of the Biograph Company, makes his first appearance on the board of directors.

THANHOUSER GOES WEST

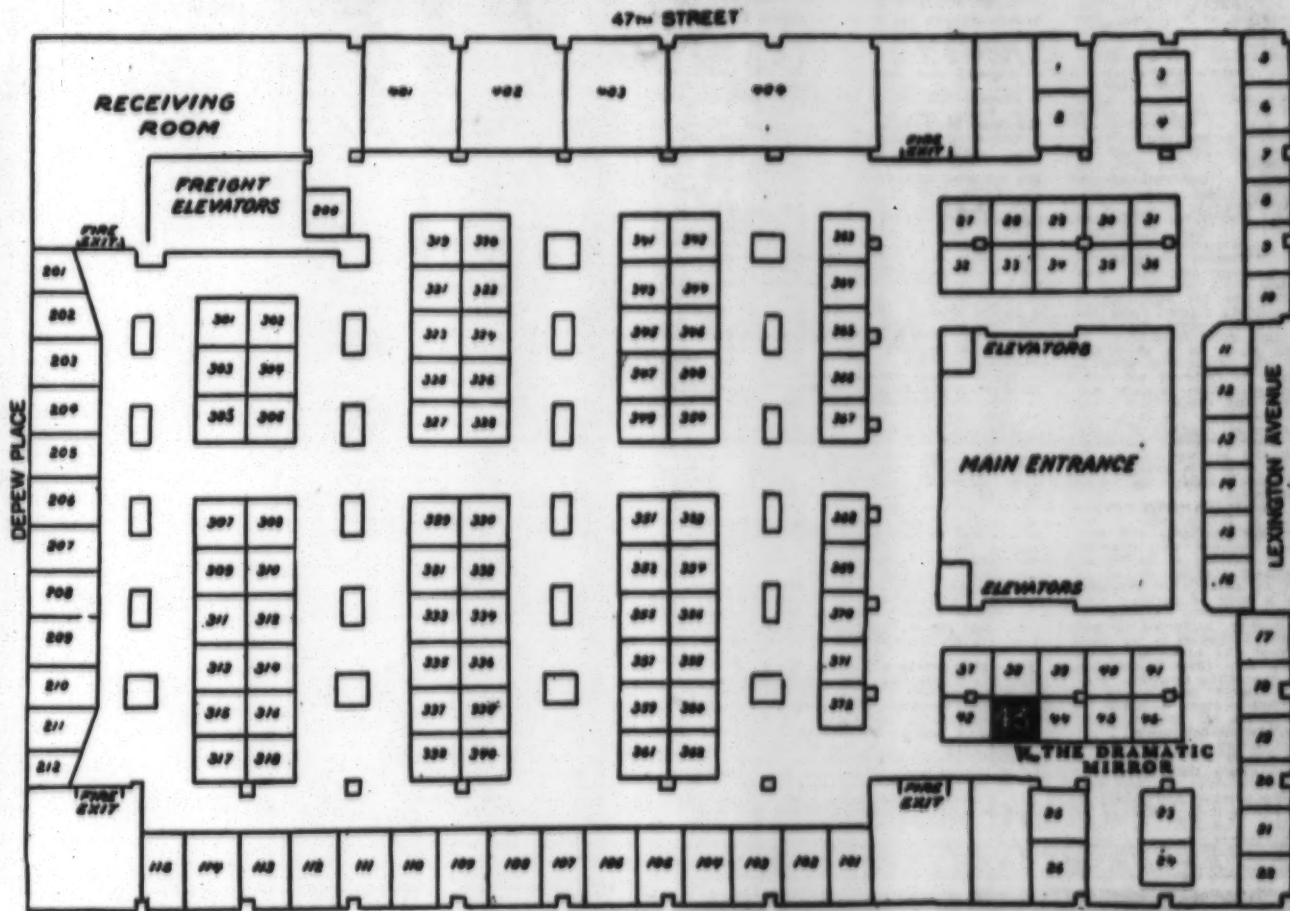
Edwin Thanhouser, founder of the Thanhouser Company, whose present home is in Europe, returned to New York for a visit recently and went to Milwaukee last week. He will be back again to-morrow and New York will be his headquarters until he sails for Europe, July 3.

THE INTERNATIONAL MOTION PICTURE EXPOSITION, JULY 7-12, 1913

FIRST PUBLISHED FLOOR PLAN, GRAND CENTRAL PALACE, N. Y. CITY

Giving Alphabetically Arranged List of Exhibitors and their Location

On this page THE MIRROR offers the first published diagram of the floor reservations at the New Grand Central Palace for the first Exposition of the Motion Picture Art, July 7-12. The diagram, in connection with the alphabetically arranged list of space holders that appears below, will prove a convenient guide to exhibitors who visit New York during Exposition week, and we suggest that it be saved. Grand Central Palace is a big place, and that visitors may be saved trouble in locating their friends, THE MIRROR has prepared a chart that gives the needed information at a glance. To the 3,000 guests from out of town, who are expected to attend the Exposition and the National Convention of the Motion Picture



ture Exhibition, League, The Mirror, which will be representative of the 43, outside a cordial invitation. Among these 4,000 visitors will be one delegation, many exhibitors and their friends. The welcome to all will be equal. An attractive feature of THE MIRROR booth will be an exhibition of artistic Mirror covers, special copies of the illustrated July 9, to contain articles of particular interest, and an account of the opening of the Exposition will be distributed, and attendees will be found at all times ready to give our friends valuable information about the Exposition and current motion picture events. The Palace is located five blocks north of Forty-second street on Lexington avenue.

AMERICAN SEATING Co., 101.
AMER. THEATER CURTAIN & SUPPLY Co., 323.
ASCHENBACH and MILLER, 337.
AUTOMATIC CASH REG. & TICKET Co., 323.
AUTOMATIC COIN CASHIER Co., THE, 315.
BAUSCH and LOMB, 362.
BELL and HOWELL, 310.
BERRY-WOOD PIANO PLAYER Co., 13 and 14.
BILL BOARD, 314.
BOCKER, HENRY, 104 and 105.
DAY and NIGHT SCREEN, 311.
DRAMATIC MIRROR Co., THE, 43.
EASTMAN KODAK Co., 368-372.
EDISON, THOS. A. Co., 325 and 326.
ELECTRONS COMPANY, 312.

ENTERPRISE OPTICAL MFG. Co., 327 and 328.
EXCELSIOR DRUM WORKS, 301.
FAMOUS PLAYER FILM Co., 100.
GAUMONT Co., 307.
GENERAL FILM Co., 106, 107 and 108.
J. H. GENTON Co., 307.
HENDERSON and Co., 300.
JOHN-MANVILLE Co., 325.
KINEMACOLOR Co. OF AMERICA, 322.
KORRING and MATTHEWS, 318.
LANG MFG. Co., 305.
MANHATTAN SLIDE and FILM Co., 33.
MASTER REALTY Co., 37 and 42.
MENGER and KING, 313.
MINER LITHOGRAPH Co., 115.

MORGAN LITHOGRAPH Co., 334.
MOTION PICTURE CENTER, INC., 300.
MOTION PICTURE STORY MAGAZINE, 317.
MOVING PICTURE NEWS, 33.
MOVING PICTURE WORLD, 300.
MUTUAL FILM CORP., 102 and 103.
NATIONAL EDUCATIONAL FILM Co., 334.
NEWMAN MFG. Co., 17.
N. Y. EDISON Co., 304 to 307 incl.
NEW YORK TELEGRAPH, 316.
NICHOLAS POWER MACHINE Co., 341 to 345 incl.
NOVELTY SLIDE Co., 32.
OSKOSH METAL PROD. Co., 311 and 313.
OWENS PURE AMBER Co., 30.

PICTURE THEATER EQUIPMENT Co., 351.
PARKSON MACHINE Co., 319 to 322 incl.
SCHNEIDER, BENJAMIN (Mach.), 340 and 325.
SCOTT and VAN ALSTON, 37.
SELIG POLSKOFF Co., 339.
SPRAY OILS Co., 309.
STANDARD MACHINE Co., 330 and 340.
TYNHOON FAN Co., 13.
UNITED ELKS, LIGHT & POWER Co., 329 to 333 incl.
UNITED TICKET SUPPLY Co., 34.
UNIVERSAL FILM MFG. Co., 320 and 324.
WHITE WHITMAN Co., 331.
AL. H. WOODS "LIFE TARGET," 301 to 303 incl.
WYANDOT PRINTING Co., 302.

MAIN FLOOR

MEZZANINE FLOOR

GENERAL FILM Co., Theater No. 4.

KINEMACOLOR Co. OF AMERICA, 4 time Theater No. 3.

MUTUAL FILM CORP., Theater No. 1.

DISPLAYS OF ALL KINDS

Everything Pertaining to Motion Pictures Will Be Shown at Coming Exposition

Arrangements commensurate to the immensity of the moving picture industry have now reached such definite form as to guarantee an exposition at the Grand Central Palace in July which in the number, variety and influence of exhibits will exceed any previous exhibition of any special class of products. This congress, the First National Exhibition of the Motion Picture Art, in conjunction with the third annual convention of the Motion Picture Exhibitors' League of America, is expected to cause increased interest in the motion picture and associated businesses and carry this form of entertainment to a new high-water mark of popularity.

The exposition is not being held as a money-making enterprise. At the time of its inception several promoters endeavored to obtain the rights, but the Exhibitors' Association decided that were it thus conducted it would not have the desired effect among either trade or public.

More than three-quarters of the floor space, which contains more than 40,000 square feet available for display purposes, has been sold to manufacturers in all departments of the business.

Motion picture players will be present to give the "fans" opportunity to see and talk to them.

Four model moving picture theaters on the mezzanine floor will be furnished with the newest ventilating systems, lighting effects, chairs, the latest patents in projecting machines, screens and other paraphernalia of the trade.

Manufacturers having space on the floor will be able to show their products to exhibitors and the public in these theaters, and there will be a continuous free performance of the latest and best pictures shown in each of these model playhouses.

The exhibits on the floor are to be divided in six main sections, classified as follows:

1. Development of the cinematograph industry from its inception to the present day.

2. Exhibition of American and foreign moving picture cameras and projecting machines.

3. Representation of latest and most notable film productions.

4. Theater equipment and electric lighting appliances, novelties, etc.

5. Mechanical orchestral organs, pianos and other musical attractions.

6. Miscellaneous allied industries.

A large manufacturing company will exhibit a duplicate of everything pertaining to cinematography, from the posing for the picture to its projection on the screen.

A collection of old magic lanterns and early cinematograph apparatuses and accessories will be shown.

Associated in an advisory capacity to the general committee is R. G. Hollaman, president of the Eden Musee, who has had twenty-five years' experience in exposition work.

SELIG LONDON BUILDING

Plans for the new office building which the Sellig Company is erecting in Wardour Street, London West, England, are now before the city authorities in completed form. The plans call for one of the most modern and substantial structures in London. Every convenience, including model projec-

tion theaters, showrooms, lounges, etc., is provided for. The building alone will cost over \$75,000. The old buildings on this location are now being razed.

MIDDLETON-GARRISON COMPANY

The Middleton-Garrison Feature Film Company has been incorporated, with a capital of \$50,000.

The company now has an expedition in India taking pictures of wild life in the jungle, and judging from the first samples, some startling pictures may be expected. Cecil Graham left for Europe last Tuesday to buy feature pictures, which will be released twice a month on a new plan. G. B. Garrison is president, A. W. Middleton secretary and treasurer, and Edgar C. Beechcroft, counsel.

WITH THE FILM MEN

Ed Barry, of Ambrosio and various other interests, has been shunning the haunts of the convivial of late and the sound of his waistcoat is no longer heard at the Screen Club. The date of the nuptials has not been announced, as, with becoming modesty, he fears the ever-present motion picture camera.

Have you noticed Leslie and Proctor patting each other on the back lately?

If you are thirsty at the exposition don't overlook the Manhattan slide exhibit. "Tich" has a sideboard and icebox there. Judging from the use to which these pieces of furniture are usually put, it sounds interesting.

Warner's Features have purchased the American rights of Theodor, a dramatiza-

tion of the novel of Victorian Garden, and played by Milla Scharf-Djell.

C. Lang Cobb, with due modesty, tells us he has signed contracts with the General Film Agency, of London, for the shooting of some pictures in Europe. E. A. Williams, of London, has been in town several days and according to Cobb both parties in the deal are to be congratulated.

War correspondent George Dill, F. is displaying signals of distress. He has been on the firing line of the Universal skirmish since the booming of the first gun.

An accepted authority once declared that "All men are liars." An attempt to get a truthful version of the status of affairs in the little embroglio at the Mecca Building bears out this statement.

Mr. and Mrs. W. H. Hart, who have been members of Paul Gilmore's company in the Hayco, have secured the Tennessee and Alabama State rights to the three reel One Yoda, opening at Knoxville on June 12. The Hart's headquarters will be at Florence, Ala.

George Baldson, formerly owner of the Photoplay Advertising and Specialty Company, of Pittsburgh, and elsewhere, and now manager of the poster department of the General Film Company, was in Albany during the past week establishing a poster branch in connection with the local distributing office.

H. J. Cohen, formerly a special representative of the General Film Company in the East and in Canada, recently assumed charge of the new City Hall Square branch at 130 North Clark Street, Chicago.

Edgar O. Brooks will hereafter be responsible for the advertising and publicity of the Gaumont Company. Welcome, little stranger.

F. J. R.

REVIEWS OF LICENSED FILMS



Sweeney and the Fairy (Selig, June 9).—Again we have John Lancaster in the deliciously humorous character of Sweeney, the cool carrier, and with Lillian Leighton, assisting as Mrs. Sweeney, they have made a picture affording unusual amusement. In a Sweeney farce of some time ago, Patrick and his wife broke into society after coming into \$1,000,000, and they dropped out of society after Patrick sat for a night at a poker game. Here Patrick sits under the eaves of the new house and dreams that his money is returned to him, and accompanied by his wife they return to society to show the people up. The directing is excellent, and the series of incidents affords ample opportunity for the gifted players, Mr. Lancaster and Miss Leighton, to utilize their powers for making fun. The farce is a good match for the one preceding it, and we hope for more of the same kind and quality.

Max's First Job (Patheplay, June 10).—A half-reel farce with amusing moments. Max calls at the Pathe studio for a position, and is given a strenuous tryout in the title-role in Mr. Hansack, in which he is thrown from the window, along with the household furniture. There is a lot of time-worn horseplay, in which the players roll about in a road and horses riders tumble over them. A horse is even turned upon Max. In spite of all these worsted attempts at comedy, there is some real humor in the half-reel. Max Linder (as Max) is an adroit and able comedian. It is a mistake to cast him in burlesque, knockabout farces. He is at his best in finely tempered comedies, where every expression and gesture counts. In fact, Linder is a relief after the exaggerated, hurried action comedy work which many American directors think necessary.

What the Good Book Taught (Pathe, June 5).—Photography in this picture is excellent, and the staging has been done with adequate care and skill. Because the principal situation of the play is inclined to be forced, the picture, as a dramatic offering, is not, in all probability, going to score very strongly. In the Western wilds a gang of outlaws lives in a small cabin. The heroine, crossing the plains with her sick mother, is forced to seek assistance at this cabin. According to the usual course, these men accept the presence of the girl as a prize thrown into their hands, and straightway commence quarreling over who shall possess her. One, the leader, manages to rid himself of the others, and is about to grasp the girl when she forces under his eyes a Bible, given to the man by his mother years before she found by the girl in an old trunk. The bad man gapes at the book and his honor is touched, and it is right here that there is a forced note. It is quite heroic for the man to suddenly give up his purpose and decide to care for the girl and her mother, but it is not

reasonable. The young woman playing the lead role rather overacts at times.

Some Spots in and Around Los Angeles, Cal. (Edison, June 4).—Searle Dawley has prepared a film that gives the spectator an idea of the attractions to be found in Los Angeles and the variety in the activities of that city's population. Among the views are those of oil fields, the largest pigeon farm in the world, and an alligator farm.

Mercy Merrick (Edison, June 6).—An adaptation of Wilkie Collins's *The New Magdalen*, with Mary Fuller in the role of the outcast, who turns back from the old life. With her soul awakened in a little London mission, Mercy goes to South Africa as a nurse. There she meets a young woman, Grace Rosebury, the daughter of a general, on her way to friends in London with letters of introduction. A shell explodes in the little shelter field hospital where the two meet, and the general's daughter is apparently killed. Mercy takes the letters of introduction and assumes the name, and identity of the girl who has never known the world side of life. She is kindly received upon reaching London, and by chance, in the home of her new friends, meets the minister of the London mission, Rev. Julian Grey.

He half-remembers Mercy, and is puzzled, but when the girl is finally denounced by the real Grace Rosebury, who was only stunned by the explosion and has recovered, he is the single person who does not turn from her. He alone offers his care and protection. The screen adaptation of the Collins story is admirably played and is well directed by Charles J. Brabin. The effect of the exploding shell is vividly secured. Miss Fuller plays Mercy with all her sympathetic and appealing skill. She is remarkably good in the mission scenes; at first cold, cynical, and forbidding. Finally the eloquence of the minister catches her interest, the barrier of cynicism turns to hopelessness, and she breaks into tears. All these emotions are told by the expressions mirrored upon Miss Fuller's face. The portrayal holds an observer's sympathies to the end. Bigelow Cooper is excellent as the Rev. Julian Grey. Gertrude McCor does well as the real Grace Rosebury, and Robert Brower makes his bit as the surgeon stand out strongly.

The Forgotten Latch Key (Vitaphone, June 7).—Forgetting their latch key, a young couple are forced to spend the night in a taxicab after a number of unpleasant experiences. Mrs. Victor Koch, the author of the farce, has furnished a number of amusing incidents, but she has failed to give the situation much consistency. The comic could have broken a window to get in their home, and saved themselves four-fifths of the expense they were put to in using a taxicab and hotel most of the night. Ralph Ince, directing the picture, has done ca-

pable work, and Harry Morey, Anna Stewart, and Florence Ashebrooke have carried off their roles in the best possible manner. Others in the cast are George Mandeloh, Mrs. Storer, Jessie Sadler, and James Lackaye. The plot is rather slow in developing, and at no time is there a complication or situation to cause much laughter. The acting and production are responsible, more than anything else, for what amusement there is.

Nearly in Mourning (Lubin, June 13).—One scene, at least, in this half-reel comedy is novel, and altogether amusing—that in which we are shown the thickly populated pool of a Turkish bath. It is the best part of an acceptable picture, based on a difference of opinion between a husband and wife. The husband insists on going out for a night with the "boys," whereas the wife says he may sleep at his office instead of returning home. While he is at a Turkish bath recovering from too good a time, his office burns, and when the wife reads of the fire in the paper the following morning she mourns her husband for lost. Of course, he appears in due time with a promise to behave in future, and all is forgiven. Because of the Turkish bath scene this release gets many laughs.

The Professor's Predicament (Lubin, June 13).—Rather rough burlesque, but it is a split-reel containing plenty of spirited action and one or two effective bits of business. It has to do with a professor of the conventional comedy type, who interferes with an Irishman's enjoyment of his pall of beer. The professor gets much the worst of the argument, particularly when he loses his eye-glasses and staggers blindly about for all the world like a drunken man. The picture is well acted and answers its purpose.

The House in Order (Vitaphone, June 11).—Seeing Julia Swayne Gordon so seldom upon the screen, it is to be regretted that when she does appear it is with a weak or, rather, an insignificant part. We see her in this picture and her matured acting and firm pose compel the role assumed to stand out. But she is not required to act. Robert Gallford, in the lead male role, that of a widower who searches for another wife only to discover, after a prolonged search, the very woman he desired in the nurse who cares for his child, creates a good effect. What weight the picture has is due principally to the artistic players and the skilled stage directing; as a story it is inclined to be prosy. There are some pretty and, one might say, sentimental scenes, but there is no situation to carry the picture home, and there are times when the action drags.

A Regiment of Two (Vitaphone, June 11).—Up to the present time we have had but few two-reel comedies, and in that the present one is produced by the Vitaphone Company and played by Sydney Drew and Harry Morey, Mr. Drew well known on the legitimate stage and Mr. Morey for his work on the screen, the picture should draw considerable attention. Anthony E. Willis, the playwright, is the author of the piece which cannot but be relished by those demanding vivacious and well-directed comedies. The play savors of plausibility only in the theme; the treatment is more on the order of farce-burlesque. Two husbands, plan-

IS FILIOIDE JUSTIFIABLE?

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America's Greatest Feature Production

MONOPOL FILM CO., 145 W. 45th St., N. Y.

ning to get a night off every week, represent to their wives that they have enlisted in the Thirtieth Regiment. The regiment is ordered to the front, and this brings on serious complications until one of them hits upon the idea of taking a two weeks' fishing trip while they are supposed to be at the front. Ralph Ince, in the role of an Englishman, deserves great credit for his humorous character delineation and business with the broken water pipe. This incident—which has been made considerable of and which is old in low comedy—has been sandwiched in with good effect, so far as laughter from the spectator is concerned. Dressed in an outlandish uniform the two men depart. A week passes and news comes that the Thirtieth Regiment has been utterly wiped out in battle. Home they go to change their costumes and present themselves as the only survivors. The report proves false and the Thirtieth returns, and complications thicken until one of them saves the day. Rose Tabor, Edith Storey, and Anna Stewart enact the female parts with excellent success. But a good portion of laughter derived is due to the comic opera antics of Mr. Drew and Mr. Morey and not to any cleverness in construction of the plot.

The Wine of Madness (Lubin, June 14).—Earl Metcalf in the role of Juan, the revengeful sweetheart of Corella, the Mexican maid, gives us a very impressive interpretation. Ernestine Morely, playing the role of Darrell's wife, seems much too matured for the part. The piece is rather an indifferent offering. Though knowing that the young landowner is married, and that he wishes to return to his wife, the Mexican girl, at the suggestion of her mother, gives him a drink made from loco weeds to retain him. The subtitle, "These loco weeds will make him yours," are crudely humorous (accidentally) without being explanatory. The loco weeds do not make him hers; the only thing they do is send him off on a wild, crazy drunk, during which he tries to kill every one and particularly his wife. But Juan knew nothing of the wife's presence in the neighborhood, and so that could not have been her motive. Edwin Carewe plays the husband, and Viola Alberti the Mexican girl. The play has obviously been written solely to make use of the loco weed, but the effort is not a huge success.

For Mayor—Bess Smith (Pathe, June 13).—Mrs. Smith is a widow and a Suffragette running for mayor. Fearing her power, the mayor visits her and offers a bribe if she will withdraw from the race. She takes a record of this offer on a phonograph. In the interim, the mayor's son has fallen desperately in love with



Released on Wednesday, July 3
"THE TIGER LILY"

An animal picture with a real, gripping story behind it—the story of a woman torn by jealousy who sends a tiger to destroy the girl she hates, little knowing that the girl is her own daughter. A storm, a flash of lightning, a villain set adrift and in it the fast-moving events that bring the destruction of the Tiger Lily herself. It's all that you hoped they would do some day with a wild animal theme. The Vitaphone actors present it in three reels.

Four Multiples that Show the Reel Excellence of General Film Service

These are the features that indicate the uniform superiority of our service. But their extreme merit must not make you forget that more than forty single reel films are released by us every week. When we let a film run longer than one reel, you can depend on it that the material demanded a multiple. And every single reel is packed full of ideas from first second to last.

Released on Saturday, June 23.

"THE TRAPPER'S MISTAKE"

The trapper's wife forgot to tear up the note that said she was going away. So when the Redskins caught her and carried her off, the trapper naturally thought she had run away with his best friend. How the three meet in the thick of a fight with the Indians, how the two men confront each other and the woman explains—that's the skeleton of this crackerjack frontier photoplay by Pathe Freres. It's in two reels.

Released on Monday, June 26.

"THE PENALTY OF CRIME"

All the appeal of the crook play, now at the crest of popularity, is in this ingeniously conceived story. The girl who is sent to fascinate the rich young jeweler is so successful that he falls in love with her. She falls in love, too, and wants to break off with the underworld—but her pals won't let her. A baggage car robbery, a motor car chase, and plunged over an embankment—these are some of the quick events that follow. The Lubin Company players appear in this gripping story in two reels.

Released on Friday, July 4
"SHENANDOAH"

Uncle Sam's birthday is a mighty appropriate date for the best battle play ever written about the Civil War. You can't beat the patriotic appeal of those scenes where the Federals are wavering, where Gen. Phil Sheridan gallops in from "twenty miles away," rallies the scattering forces and smashes a victory out of the fire. It's a Klaxon in three reels.

GENERAL FILM COMPANY

200 Fifth Avenue, New York

Mrs. Smith's daughter, though unaware of her identity. The father tells the son of his predicament, and the son promises to get possession of the record. While father watches on the outside, the son steals into the house, only to come face to face with the girl. There is a general mix-up for a time with the result that a lasting matter is made between the two young men. The piece is mildly amusing, though the complications are not pushed home with much force. The players have enacted their roles with creditable intelligence and success. G.

Donna A. V. (Vitascope, June 13).—You, is the answer. James Oliver Curwood, the author of this farce, has provided a capital bunch of incidents for Wallace Van and M. K. Lincoln, and one cannot but find plenty to amuse and laugh at. It concerns two young lawyers, who with plenty of nerve, but little money, turn failure into success by advertising properly. Of course, one has to do the thing properly. Their plan is "ready money." With a large bunch of stage money and a few real dollars they visit the cafes and club stores, taking every opportunity to cash their rolls. Montana (Mr. Van) sets into serious trouble very innocent like, and winds up in a more or less tattered condition. He burns his money, lies down beside the road and when picked up declares that he has been robbed. Naturally two girls enter into the scheme, and all ends as it should. Larry Trimble has directed the picture with much evident care and skill. G.

Death's Marathon (Biograph, June 14).—The fine detail work in the staging and acting, the construction of the plot and trimming of the film lend the air of completeness and strength to the picture that is usually characteristic of the Biograph releases. In other words, it is the handling of the picture that makes it the gripping and appealing affair that it is. There is smoothness and breeziness in the action and something spontaneous to the incidents. Not in common with so many pictures of this order, there is not the appearance of convenient incident in the action. Incidents develop out of the circumstances at hand. Though melodrama, with the usual situation of suspense, it is excellently thought out and narrated. It is a tribute to the Biograph ability that the piece takes a grip on the interest of the spectator and retains it. At first one is apt to suppose that the tragedy was the result of misdirected confidence and chance, but close inspection reveals that the whole unfortunate circumstance was the climax to a life led in weakness and selfishness, and it seems that such an outcome was decreed from the first. Still the spectator is kept guessing as to what the issue will be. A man telephones to his wife and child that he is about to end it all. His friend urges her to hold the husband on the phone while he rushes to the office to intervene. While the baby chatters to the father there is a wild drive through the streets. But the friend arrives too late. G.

The Mysterious Stranger (Essanay, June 13).—Feeling that her husband is ceasing to love her as he should, a young wife seeks the advice and assistance of a hypnotic professor. Entering the home as the new butler, the professor hypnotizes the husband and discloses a vision to him wherein he sees his wife in the arms of a stranger. Coming out of the spell the husband discharges the professor. The professor, however, continues to turn up in unexpected places as the auto driver, as the messenger boy, as the auto driver, and lastly, as the brain specialist. It would appear that the husband was about to insure thoroughness when the professor reveals his true identity, first telling the husband to love his wife or lose her. Some of the incidents—containing more of the farcical spirit than anything less—are quite humorous, but how this mysterious stranger business has any bearing upon preventing the marriage from neglecting his wife is beyond the powers of the spectator to see. E. H. Calvert, enacting the role of the husband, does some very creditable work; he is one of the picture actors making pleasing and unusual advancement in his art. The picture is well photographed and staged. G.

Brought to Bay (Kalem, June 13).—From a physical standpoint there are some remarkably fine scenes in this Western drama. However, one experiences difficulty in following the trend of the story—owing to faulty plot construction—and tiring in the first scenes while the dance is going on would have given more realism; it is supposed to be evening. The tale revolves about a young ranch owner, who evidently seeks to steal some of his own horses, or to place a brand upon them that had no business there. If these horses belong to the boy, why cannot he do with them as he sees fit? There is the conventional self-sacrificing ranch foreman, in love with the boy's sister, who shouldered the blame upon himself. The boy repents and is forgiven in the end. There is also a bit of the time-worn chase. The picture has nothing to attract much attention. The story seems hastily put together to serve for a few good Western scenes. William Brunton plays Jim, the ranch owner; Helen Holmes plays his sister, and Jack Conway enacts the role of the foreman. G.

The Jealousy of Miguel and Kaela (Bell, June 13).—As the title indicates jealousy is the basis for this rather indifferent drama. A Mexican girl is in love with an American man, and a Mexican fellow is in love with an American girl. The two Americans are sweethearts. Because she is in love with the American for the other girl, the Mexican lass urges her father to avenge her. Father, with the assistance of five or six other bad men, does so. The two young Americans are left in a small cabin, built of tar paper, to burn. They are saved by the two Mexicans in love with them; the father is captured, and the American youth secures a reward, which allows him to marry soon. The photography and settings are up to standard, but the story is feeble and uninteresting to a constant nature. G.

An Infernal Tangle (Vitascope, June 13).—Given a good plot, and it is safe to say that the Vitascope players, under Vitascope directing, will do entire justice to it whether it be farce, comedy, or drama. In this case the picture is farce and with rare versatility, the players, William Humphrey, Rose Tapley, R. Rankin Drew, Dorothy Kelly, and Louise Maude, have conceived and acted their roles. The piece is charged throughout with wholesome humor of rather a delicate nature and the climactic situation at the finish, while tending to the rough, is indeed comical. In subject matter there is a certain affinity to a comedy released some months ago by another company. The piece is laid in the Italian district of a large city and, of course, the characters are Italian. Unwittingly, a rich, selfless worker, by giving money to the kind lady below, fans the flame of jealousy in the husband's breast to white heat. He imagines that the handsome man above has given his wife the money, and he goes to return it, swearing all sorts of things. Husband and wife fight, and only the timely intervention of the settlement worker brings peace and understanding. G.

Along the Nile (Edison, June 13).—An acceptable scenic release of the Edison Company showing many of the most interesting points along the historic Nile River. One of the unique views depicts the costumes of 5,000 years ago side by side with the pay-as-you-enter street cars. G.

Peppita's Destiny (Lubin, June 13).—A tale of old California containing some appropriate and pleasing scenes, but lacking in dramatic strength. Peppita is loved by three men, Pedro, a handsome but poor fellow; Manuel, a crippled soldier; and Alvarez, the wealthiest man in the village. Being poor, the girl marries the rich man. He turns out to be a conventional bad husband, and Peppita wishes he were dead. The two discarded admirers decide that it is their duty to fulfill her wish; Manuel, the cripple, calmly stabs Alvarez to death. The girl is apprehended, suspected of the crime, hearing of this Manuel writes a letter to the doctor arriving the priest, and goes into the desert to die. Photography is good. G.

Athletics in France (Pathway, June 13).—The Pathway Company took the opportunity to secure a good topical film, while the International Congress of Gymnastic Sports was held. The Paris department is shown in some of its sensational drills, a feature of which is a race up the side of a house without assistance of ladders or ropes. G.

Places of Interest in Colorado (Pathway, June 13).—Another travelogue dealing with some of the interesting places in the city of Denver and the Royal George. G.

The Ranch Feud (Essanay, June 14).—Two ranch owners quarrel over the location of a dividing fence, and their two children, sweethearts, suffer separation in consequence. Arthur Mackley, as the father of the girl, shoots her sweetheart, Broncho Billy (G. M. Anderson), because of his persistent attentions. Broncho crawls home, and the doctor arriving says that the only thing which will save him is a reconciliation. Mackley is persuaded to allow his daughter to see the boy, and peace between the two men is brought about. Arthur Mackley does his usual good work, and Mr. Anderson is seen to advantage. The actress in the part of the daughter is apt to overact; she does not appear qualified for such a role. Owing to the presence of Mackley and Anderson, the picture will be received favorably. There is little to the story. G.

Apples of Sodom (Edison, June 14).—Basilista Morita in Apples of Sodom has constructed a one-reel photoplay plot of excellent merit in some respects, but one that fails to meet our expectations. According to the ancients, an apple of Sodom was supposed to grow near the Dead Sea and it was outrageously beautiful, but when plucked it turned to ashes. Hence, anything deceptive and disappointing is suggestive of the name, and on this idea the author has worked. Mrs. William Bechtel has made a splendid character out of the role of the mother, and Harry O'Connor, the actor in the consumptive, Charles Arthur, well known in pictures, but new to the Edison forces, enacts the lead, Phil Crane, who steals the play of his dead friend, acts in a very creditable manner. Crane takes the play from his friend, and promises to present it to the managers for a hearing. The friend dies, and Crane sends out the play as his own. It is a big success, but Crane feels remorse. There is the suggestion of a big situation, where the mother comes to the son, and by her presence brings a full confession from the consumptive; but the "punch" is feeble, mainly because of the way in which the action leads up to it. It is a roundabout way. There was no reason why this mother should follow the man to the cafe, and for that matter, there was no reason for her imagining she must return the check to him in person on that evening. Some compelling motive should have been supplied, her presence there at the cafe should have been a most natural thing, and the picture might have closed effectively immediately after the confession. The action is inclined to be slow. George A. Lesser is the director of the film. G.

The Gypsy's Brand (Kalem, June 14).—The coloring and atmosphere of this picture are fine, and the acting is of the usual quality in these Western or Southern plays, but the picture as a dramatic offering is poor; there is nothing to fasten one's interest in any definite issue or situation. The capture of the girl because of the cross made upon her forehead in a feeble incident hardly worthy of so much time and film in leading up to it. Anna Nilsson is seen in the role of a gypsy maiden, who renounces her people and life to become the wife of a rich doctor. James B. Ross is the jealous and rejected lover. Guy Combs plays the doctor, and Henry Hallam, a child, enacts the part of a rich and educated doctor making love to and marrying a gypsy maiden may appear consistent; to the average spectator such things have become more or less ridiculous. The story is an improbable one as the spectator sees it. Because she receives attention from the doctor, the gypsy chief brands the girl with a cross on her forehead. That night she escapes from the camp with the doctor, who, through expert treatment, heals the wound without leaving a scar. Years later the gypsy people try to claim the girl through the medium of this scar, but the scar has disappeared. G.

When Lillian Was Little (Red Riding Hood (Bell, June 14).—Baby Lillian Wade, one of the most charming and lovable children in pictures, is featured in this simple comedy, which will be received warmly by children. The baby goes to bed with the story of Red Riding Hood filling her little head, and she dreams an awful dream, wherein she sees herself as the heroine of the tale, pursued by the big wolf. When the wolf is about to eat her up she falls out of bed and the climax is one to cause laughter even among grownups. Wheeler Oakman plays the wolf. Roscoe Rivin and Thomas Benrich are cast as the father and mother of the child. G.

Shooting the Rapids of the Paganian River in the Philippine Islands (Bell, June 14).—A short film on the same reel with When Lillian Was Little Red Riding Hood, and one that is somewhat interesting. Photography is good and the scenery is beautiful. G.

LUBIN FILMS

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A good lesson to an extravagant wife.

"BOB BUYS AN AUTO"—400 feet Friday, June 27th
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"THE BEAUT FROM BUTTE"—600 feet Friday, June 27th
A picturesque cowboy is unmasked.

"THE LOVE TEST"—1000 feet Saturday, June 28th
A very dramatic Western story.

"HER ATONEMENT"—1000 feet Monday, June 30th
A pathetic story of Squaw love.

"HER HUSBAND'S PICTURE"—1000 feet Tuesday, July 1st
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A strong Melodrama with Railroad and Automobile chases, a terrible accident and happy denouement.

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GARDNER PLAYERS BUSY

"Happy Family" of Workers is Located in Country Studio

After a long, dusty walk, wondering how much farther you have to go to reach the Helen Gardner studios, you suddenly realize you have arrived, for you see on the side of a hill in the picturesque setting of an old orchard the letters H. G. done in flowers, and you find the same picturesqueness and artistic setting throughout the one hundred acres which are used by the company.

An old farm, with its house, barns and sheds, is the nucleus of the plant, which has been modernized by the addition of a glass enclosed studio, with room for several sets. A system for utilizing the light has been designed by Charles L. Gaskill, who is the directing genius of the company. The other farm buildings have been remodeled for dressing rooms, offices, scene and carpenter shops.

A stock company of sixteen, who are like part of a happy family, is housed in the nearby farm houses, and the country fare and fresh air have added pounds of weight to all of the players. They are so contented they only come to New York on urgent business.

The Wife of Cain, a fanciful story of the regeneration of the first crime committer through the charming philosophy of a wonderful woman, has just been completed, with Miss Gardner in the leading part. Judging from the possibilities of such a subject, the infinite pains taken with the work, and the careful attention to detail, the picture should prove an even greater hit than Cleopatra.

Work will shortly be started on Hamlet, with Miss Gardner in the title part.

MRS. MARSTON GETS GENTLE

Mrs. Lawrence Marston, wife of the veteran stage director now with Thanhouser, is seen in a new type of part in King Rene's Daughter, where she has the principal female role in support of Maude Fealy. Mrs. Marston, since her entrance into picture work has gathered some reputation for her handling of parts of an Amazonian nature—fighting suffragettes and strenuous business women. In this connection she must be remembered in Good Morning, Judge: A Militant Suffragette, and A Business Woman, all featuring an up-and-doing woman. Now, by way of contrast, her part in King Rene's Daughter is that of a patient, placid nurse. With Mrs. Marston in the support of Miss Fealy are Harry Benham, Mignon Anderson, David Thompson, William Russell, and Leland Benham. There are three reels, to be released July 1.

ECLECTIC COMPANY MOVES

The Eclectic Film Company, which has sprung into the limelight with Les Miserables, The Mysteries of Paris, and other productions, has rented large and commodious quarters in the World's Tower Building, 110 West Fortieth Street, in which it will occupy the western half of the tenth floor. The ever-increasing business of the Eclectic Film Company has made the removal to larger quarters a necessity. Contrary to a notice published in a trade paper, there will be no laboratory on the new premises, which will be entirely given over to the executive offices.

Special attention is being given by the Eclectic Film Company to the installation of an up-to-date, comfortable, and cool exhibition room which will be fitted with an approved system of ventilation. Local and out-of-town customers and friends are cordially invited to call at the new Eclectic offices, where they will be made to feel at home, and be given an opportunity to view the latest productions imported from Europe.

BLACKTON GIVES CUP

To encourage the building and the racing of boats in the twenty-five-foot division, generally called the Q class, J. Stuart Blackton, vice-president of the Vitaphone Company and commodore of the Atlantic Yacht Club, has offered a handsome silver challenge cup. Carlos de Zafra, chairman of the Regatta Committee of the Sea Gate organization, has drawn up the deed of gift. The principal restrictions state that a leg shall consist of a series of three races and that it shall be sailed under the rules of the Yacht Racing Association of Gravesend Bay. The points in the series are to be figured after the manner employed in regattas of the Atlantic Yacht Club.

CHICAGO'S RECORD RUN

On Monday, McVicker's Theater, Chicago, celebrated the one hundredth performance of Quo Vadis? The occasion was commemorated by the distribution of souvenir programmes containing the picture of Anthony Novelli as Vintius, as was done by the Astor Theater at New York on June 9th, when it celebrated the one hundredth performance. This breaks all known Chicago records for the continuous showing of any single motion picture subject.

CARDINAL FARLEY "CLOSE-UPS"

Some wonderfully intimate views of Cardinal Farley are claimed by the new Ma-jestic photographers in their film of the golden jubilee ceremonies of the New York Catholic Protectorate. These views are stated to be the best "close ups" of the great dignitary of the church that have thus far been procured. The Golden Jubilee, as the film is called, will be released July 1.

STUDIO GOSSIP

DIRECTOR VALE, of the Pilot Company, received an offer at a large salary from the B. C. Company to manage their English productions. Owing to his contract with the Pilot he declined the offer.

THE New York Picture Corporation will be well represented at the International Exposition to be held at Grand Central Palace during the week of July 7. "Mutual Day" is one of the good things planned, and the Kay-Bee, Broncho, and Keystone companies will be prepared to receive friends.

A DOUBLE quartette of the youngest and prettiest picture players on record will soon join the galaxy of film favorites, through the medium of Kinesmacolor. They are Mollie Pallas and Dorothy Skeete (mentioning ladies first), Lawrence Beinhocker, James Korn, James Freeley, Francis Motto, Solomon Gerber, and Abe Edelowitz, all "perfect babies." At least so the judges in the recent metropolitan prize baby contest declared, and proud parents all over the country will be anxious to see how their tots compare with New York standards.

FRANK MORTON KELLY, the caricaturist and actor, is at present with Director J. Farrell Macdonald at the Powers Photo Play, Inc., studios at Hollywood.

CHARLES WALLACE, who is the scenic artist for the Powers Photo Plays, Inc., and who has made the models for the production of Barabbas, was connected with the Orpheum Theater in Los Angeles for six years. He was also with Dick Ferris at the Auditorium.

LORIMER JOHNSTON, the new director of the first American company, has gone to Santa Barbara and will immediately assume charge of the department. Mr. Johnston was for six years in the American diplomatic service at various foreign ports. Later he engaged in the regular theatrical field and had direction of some big productions. A year and a half ago he decided that the moving picture field was very promising. In order to acquaint himself with the best methods, he went abroad and studied with the Pathe Freres in Paris, the Itala in Rome and later with the Great Northern in Copenhagen. He returned to this country and for nine months was with Selig in Chicago.

EUGENIE FORDE and Victoria Forde, who have been seen in Nestor and Bison 101 pictures for the past two years, have joined the St. Louis Motion Picture Company, making pictures under the name of Frontier for the Universal programme. Victoria Forde is said to be the youngest leading woman in the business, being only sixteen years of age. She is a daring rider and successful at Indian character work.

WHERE TO STOP DURING CONVENTION WEEK

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The Third Annual Convention

To be held at

The Grand Central Palace, July 7th to 12th

Elaborate preparations have been made by the leading film, projection, and all other industries allied for the trade to educate and entertain you.

The First Annual Exposition of the Motion Picture Art

held at the Grand Central Palace, during the week of your Convention has been developed for you alone.

Take advantage of it.

State Exhibitors, State Convention, held at the Imperial Hotel, July 5th.

For all information address F. E. Samuels, Secretary, German Bank Building, 4th Ave. and 14th Street.

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HOTEL IMPERIAL

Broadway, 31st to 32d St., New York City

Headquarters for Committee on Transportation and Arrangements (including Ladies' Reception Committee) for Moving Picture Exposition, July, 1913

Headquarters for Mr. M. A. Neff, President Motion Picture Exhibitors' League of America
Headquarters for Mr. S. H. Tridger, President Motion Picture Exhibitors' League of New York
State Convention is to be held in Hotel Imperial, Saturday, July 6th, 1913

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Large Double Outside Rooms with private bath (two beds) - - 4.00.

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NEW UNIVERSAL PLAN

Complying with the suggestions of its patrons, the exhibitors and the exchanges which purchase the Universal programme, the Universal Company has determined to modify and standardize its future releases to conform to a new plan. The change will be made effective about the middle of July, and thereafter the new schedule will be adhered to. This does not necessarily mean the elimination of all three-reel features, for they will be given place on the programme from time to time. The new plan provides for one new Victor two-reel and one Eclair three-reel feature to be released on the Friday of the third week and the Wednesday of the fourth week, respectively, together with the usual Bison two-reelers on Tuesdays and Saturdays as heretofore. In addition, there will be Imp two-reel features on Mondays of the first and third weeks; Nestor two-reel Western dramas on Mondays of the second and fourth weeks; Eclair two-reel features on each Wednesday, except that of the fourth week; one Rex two-reel subject on Thursday of each first week, and one Powers two-reel on Fridays of each second week.

In the new arrangement the Eclair Newly-weds Reelers will be released on the Sunday of each first week, in connection with a half-reel of educational or scientific film. The Hy Mayer animated cartoons will occupy a half-reel with a comedy subject in the Saturday release of each first week. The Gem and the Nestor releases of the respective first week Monday and Friday will be divided between comedy and scenic or industrial. The rest of the programme will comprise the usual one-reels, as follows: Monday, Imp, Nestor, Gem; Tuesday, Crystal, split-reel comedy; Wednesday, Nestor, Powers, Animated Weekly; Thursday, Imp, Rex, Frontier comedy; Friday, Nestor, Powers, Victor drama; Saturday, Imp, Frontier drama; Sunday, Crystal drama, Rex drama, Eclair.

HEALTH FILMS AT PARKS

A moving picture show illustrating the best methods for the prevention and cure of tuberculosis was given last week in Mount Morris Park by the Health Department.

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ment, assisted by the Committee on the Prevention of Tuberculosis. This was the first of a series of twenty-four to be given this summer in the parks and on the recreation piers. Last season more than 100,000 persons saw the pictures.

"LES MISERABLES" IN NEW JERSEY

The Eclectic Film Company has completed arrangements with the Famous Players' Exchange at Newark and Asbury Park for the distribution of the stupendous nine-reel production, in four sections, *Les Misérables*. The film has already been booked as a theatrical attraction at many of the most important theaters of the State. It makes an entertainment lasting about two hours and a half.

BURLAND NEAR COMPLETION

The Burland motion-picture theater and open-air garden, on Prospect Avenue, between 163d and 165th Streets, in the Bronx, which has been in process of construction for the past eight months, will soon be opened to the public. It cost about \$500,000, and will seat 5,000 people. It is under the management of the Midas Amusement Company.

FROM HERE AND THERE

Word comes from Berlin, Germany, that Herr Jagow, the Chief of Police, in fulfilling his role of moral guardian of all Berliners, has issued an edict forbidding children under fourteen years of age to be admitted to moving picture shows on the ground that they are too exciting for them and are likely to have a bad influence.

That moving pictures are one of the greatest foes of the smoke nuisance was the opinion expressed at the fifth annual convention of the International Fuel Association which met in Chicago last week. It was announced that the Union Pacific, Rock Island and Illinois Central lines already have adopted a scheme for using moving pictures to instruct firemen in the proper use of fuel, and that other railroads are planning to follow their example.

Through the award of contracts for several thousand feet of moving picture films it became known recently that the United States Government is engaged in the moving picture business on a big scale. The enterprise is being carried on by the reclamation service in its camps in the West, a number of which have been established owing to the prosecution of great irrigation projects and other engineering work.

The moving picture theater at the northwest corner of Amsterdam Avenue and 177th Street, has been leased for ten years. The lease will pay \$15,000 a year for the showhouse, which covers a plot 34.4 feet on the avenue and 60 feet on the street and has a seating capacity of 600.

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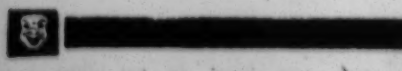
The demand for bookings from the best theatres, and the excellent returns pouring in from companies now touring, have decided us to exploit this **MONEY-MAKER** ourselves.

We have bought back **ILLINOIS** and the other States already sold and can book all territory East of the Rockies, and North of Mason and Dixon line.

THEREFORE theatres that want this six-reel feature on equitable sharing terms, communicate at once with **Ernest Shipman**, Mgr. Road Tours, Seventh Floor, Candler Bldg., New York.

THE GOLDEN STATE MOTION PICTURE CO., - - - **H. M. Russell, General Mgr.**

REVIEWS OF UNIVERSAL FILMS



From the Shadow (Broncho, June 18).—The same theme for this picture has been used time and again in various ways, both on the screen and in fiction form. Making the mother in this case the wife of a military man, and laying the action at an army post during the period when Indians ran wild in the West has allowed the introduction of a good many elaborate and spectacular scenes which assist in turning our attention aside; with the new drama the story has a reasonable excuse for being told. Certainly the author and producer have exercised good judgment in planning out the action—the powder and smoke of war never burn the vision to the extent that the central idea is lost sight of. Perhaps the meaning and purpose in the Indians' attack upon the settlers answers for this. There is always the vision of this young mother who mourns the loss of her baby, and for those who are not acquainted with the story, the suspense will be lasting until the final climax where the husband brings the baby, fresh from the arms of his dead parents, to his wife, and places it beside her instead of the doll. The staging of these battle scenes discloses the hand of an expert. Photography is good. There is a fine emotional piece of acting by the girl cast as the mother. The picture is in two reels.

Miner's Boy (Victor, June 18).—James Kirkwood, directing and acting the chief role in this picture, that of a man who leaves wealth and society to seek sincerity in the country, does some very commendable work; and the little girl assisting him has natural charm and a pretty face. The basic theme is very similar to one that was treated some weeks ago by the Biograph Company in *The Lady and the Moon*. The introduction of these tramps to further the final situation is a conventional and awkward method that should have been avoided by the author. Photography is fairly in spots. The offering is one that will interest many people in a mild way.

The Capture of Aguinaldo (Bison, June 14).—In this two-reel war picture there are a few sensational bits here and there and some excellent war scenes of a stirring nature, but no story of high character. There is the hero who is jailed wrongfully, the heroine persecuted by the villain and the old father who falls dead through heart failure or some such thing, all of which is time-worn and not very interesting, inasmuch as no new turn has been given to the story. Dying, the old father leaves a map for his daughter, showing the whereabouts of his buried wealth. After a struggle with the daughter the villain gains possession of half of this map, but according to the usual course of events love and right triumph in the end. Photography is good.

The War of the Beetles (Imp. June 14).—This latest reel picture derives its principal interest through the presence of what appear to be real live beetles acting out the roles as human beings would. To say the least, the scheme is a clever one excellently executed. The piece will attract most picture patrons.

My Mayor in Cartoons (Imp. June 14).—On the same reel with *The War of the Beetles*, Hy Mayer, the well-known cartoonist, is shown sketching many of his up-to-date cartoons dealing with politics and timely subjects of various other nature.

The Call of the Angelus (Frontier, June 12).—We have seen the leading actor of this picture in several other Frontier pictures, and we have admired his ability as a comedian of the Western type—his efforts at serious acting, as in this case, are not to be admired so much. Persistently he overacts. The film has static scattered through it, but aside from this the photography is acceptable, and the settings cannot be criticized. The story revolves about a Mexican who, imagining that he has killed his neighbor, is reminded of his crime every evening when the bells of the Angelus toll. In his superstitious terror he forgets all about the girl he learns that his neighbor is not dead he willingly gives up all hope of the girl and seeks forgiveness out of gratitude.

Out of the Past (Orystal, June 24).—Poor direction is the main fault of this drama, although the story would be a hard one for any one to put over convincingly. An artist marries his model, a pretty country girl. Later when he discovers her secretly meeting her brother, just released from prison, he goes away from his wife and baby in mad jealousy. Still

later, by one of those coincidences, he engages his own daughter as a model. When the girl is attending a little wine dinner at the studio, the mother comes after her. The artist and the wife recognize each other, the brother appears (for some reason or other), explanations and a reconciliation follow. The picture has absurd moments. Every one overplays, although Pearl White makes a very fascinating appearance at one moment in the drama when she poses for the artist. The director is to blame for the lack of repression, as well as for the crude way in which the situations are worked out.

Missie's Aunt (Powers, July 9).—As we have noted before, the Powers Company seems to catch the spirit of youth in its comedies. It is an invigorating quality and it swings almost any kind of story over successfully. Here the scenes are laid at a young ladies' seminary. Missie plays a prank on the head teacher—putting a scarecrow dummy under the old maid's bed—and her aunt is summoned to take the unruly girl home. Missie has Charlie masquerade as her relative, but their elopement is nipped in the bud by the arrival of the real aunt. However, the two finally escape the watchful aunt at the railway station. Missie is played delightfully by Elsie Albert, who is able to invest her roles with a distinct charm and sparkle. Miss Albert is decidedly pretty, too. She is one of the most promising of our younger screen players. The photography is excellent and the direction satisfactory.

At Wilkes (Bison, July 5).—This two-part life and drum drama starts with some originality of situation, but the theme really reaches its end at the opening of the second part. The remnants of the first document, of battle scenes, Carney, a Confederate lieutenant, joins the general's daughter. Carney is a spy and the girl hides him under a wire model upon which a dress is being fitted. A Northern detachment is in possession of the house. The girl entertains the Federal officer until Carney crawls out and knocks him unconscious. Meanwhile the soldiers are eating in the yard. The girl, aided by a negro servant, removes the lead from the bullets in the soldiers' muskets, stacked upon the porch. Then Carney dresses the unconscious officer in his gray uniform and bundles him into a wagon. A negro servant drives the wagon away, the soldiers see the apparent escape and give chase. Then Carney gets away with a valuable plan of battle—one of those documents which appear in every Civil War drama. There are scenes showing the headquarters of the Federals and Confederates. Here the officers discuss the plans of battle over a table covered with papers. Directors seem to be unable to get away from this idea.

Will Power (Orystal, June 22).—An amusing half-reel of the eccentric comedy type. The old theme of the lover who is disliked by the girl's father is the basis of the story. Papa tries hypnotism and will power to get rid of the troublesome suitor, and daughter tries the same method to hold him. The young fellow has a strenuous time until the girl's superior will wins. There are laughable moments. Pearl White is attractive, as usual, and Chester Barnett and Joseph Belmont give good assistance. The Orystal method of having Miss White and Mr. Barnett introduced at the start of the picture is beginning to lose its effectiveness. A new method would help.

The Swagman's Reward (Orystal, June 22).—On the same reel with *Will Power*, the story is complicated to follow, apparently revolving about some laces which have been smuggled through the custom house. Repeated flashes of dialogue are necessary to keep the plot moving. Too complex to amuse.

The Jealousy of Jane (Imp. June 16).—The most consistently funny farce we have reviewed in months. Willy goes to the country, and hubby, as a last resort from his failure in the role of cook, hires a colored woman. A suspicious neighbor sends word to the wife that husband is entertaining a "lady." The wife hurries home with her child and, upon entering the house with a chauffeur, who is carrying a trunk, is mistaken for a burglar. There is a mass of complications, in which the chauffeur hides, skulking in the chilly interior of the ice box, while the negro seeks refuge on the fire-escape. The terrified policeman calls out the reserves, and all of the participants are taken to the police station. Explanations follow, and the wife dashes back to the house, where she finds the baby guarding the ticking taximeter with a toy revolver. Of course, it is absurd farce, but it is so brightly done in acting and direction, with so much humanness and so many surprising and original touches that it becomes one of the best screen comedies of the year. Too much praise cannot be accorded the director, George L. Tucker, or to the players. Jane Gail is delightful as the wife, Matt Moore does his best work thus far in the pictures as the husband, and the other roles are delightfully handled. The Jealousy of Jane will set over "with any audience."

That Boy from the East (Blair, June 22).—Split-reel drama. The boy wins away the sweethearts of three cowboys, who, in revenge, masquerade as Indians. Three swift apprentices cause the near redskins to "bite the

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duet," and the boy departs in triumph. Dull in its working out. Unsatisfactory photography.

The Squaw Man's Reward (Frontier, June 26).—As a photodrama rated to be serious this piece is one of the most amusing we have seen in some time. It would seem that the author, director and players have, unwittingly, combined to produce a satirical farce. The squaw man's reward (he has married a white girl) that looks no more like an Indian than a Chinese girl is a real Indian baby apparently about a year old. And the man was supposed to have been absent from his Indian wife about one month. Leaving his rich fiancée, the artist goes West to paint a masterpiece. His masterpiece turns out to be an Indian girl, whom he afterwards marries because there are rumors that his fiancée is about to throw him over. He discovers his mistake too late, and the fiancée, when he comes to her, sends him back to his wife and Indian baby.

The Princess of the Valley (Nestor, Aug. 11).—An Indian girl meets and marries a white pioneer. Later when the stockade is attacked the girl shows herself to the Indians—her old tribe. They see in terror at the apparent annihilation, but one of them fatally shoots the girl. The story is very elemental. The photography is poor. The single feature of the drama is the appearance of Mona Darkfeather as the Indian girl.

A Story of the Mexican Border (Frontier, June 19).—The story takes a long time getting under way and then arrives at nothing. Roy Wayne falls in love with the daughter of Black Pete, a cattle rustler. Roy arrests the rustlers and takes them to prison. There is a final scene showing the girl, apparently ill in bed, weeping. The scene where the cattle rustlers are captured is absurd. Roy talks to the pleading daughter. Most of the time his revolver does not cover his prisoners, yet they

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The Human Statue (Imp. June 21).—An imported knockabout Continental farce, in which an eccentric being poses as a statue. Dull.

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The Seal of Silence (Kay-Dee, June 27).—This two-part melodrama, reviewed without publicity, started as a present day story of a labor strike and swished suddenly to pioneer Indian days. It is really a striking example of the way a story can be stretched in an effort to make a "thriller." Indians had no place in a strike drama, as it should have been developed—except that they were on the payroll of the picture company. The father of the family is unjustly sent to prison during a strike. The little boy of the family gets locked in a freight car and, when he escapes from the car, falls into the hands of warlike Indians. The strike, upon being released long after, starts West with his wife and little girl to "begin life anew." The wagon train is surrounded by the redskins and a massacre follows. The boy, who has been adopted by the chief, and has grown up as an Indian, saves his family. The quintessence of illogical melodrama, strike troubles were practically unknown in the days of the Indians. The boy was carried into the Indian country by the freight train, yet when the father goes West later he has to travel by wagon. The sister is played by a very pretty little girl.

Uncle's Heir (Reliance, June 9).—Uncle makes his nephew, Jack, his heir, provided he does not marry again. So, when uncle marries a country girl, Jack, forsaken by his sweetheart, goes away. Uncle promptly dies and his girl wife goes back to her country home, where by chance she meets Jack. They fall in love, neither knowing the identity of the other. The plot is rather reminiscent and is poorly constructed. For instance, there is no building up to the marriage of the uncle and the country girl. He meets her when he calls about foreclosing a mortgage, and in the next scene promptly marries her. There is one novel bit of business, when a kitten upsets the hidden will from a mantle.

The Slave of Fate (Thanhouser, June 17).—Well done and possessing an original and effective situation, this two-part drama goes over successfully. Moreover, Florence La Badie does some strikingly good things—the best she has ever observed. The story starts conventionally. The young woman, in the power of a usurper, consents to marry him in order to get money for her sick mother. Unhappy years pass and the wife leaves the usurper with her baby. Here is the out-of-the-ordinary situation. The usurper, after ordering the occupants of his tenement disconnected, goes to the building to demand back rent. He falls with a paralytic stroke, dumb and helpless. The tenants are caring for him when they are disconnected. The usurper is unable to make him understand and is thrown—by an odd turn of fate on his own orders—into the street upon a mattress. Later he is carted away—almost dead—to the hospital. There he realizes his own cruelty, when his wife comes to him, tears up a will in which he had disinherited her. The Slave of Fate is one of the best independent releases in some time. Miss La Badie is excellent, and James Cruze is effective as the usurper. The direction is satisfactory.

Marine Law (American, June 16).—The mayor wants the boss's aid for Congress, and the boss offers aid in return for the daughter's hand. The daughter loves another, and the lovers elude the two "powers" that be, by going out on a sailing vessel. Three miles out they are married by the master of the vessel, according to marine law. There is an odd finish. Just as the two start to kiss they are overcome with seasickness. The boss and the mayor look so much alike that they are passing. The comedy is a new turn to an old idea. It isn't particularly funny; in fact, the end is the one unusual feature. Jessilyn Van Trump is the girl.

The Dream Home (Reliance, June 16).—When the little boy's parents do not want to get dog about the house, the little runs away to find a home where doggie will be welcome. The parents have an awakening and recover the boy and his dog. An old theme. Russa Hodges plays the little boy.

Pride of Lonesome (American, July 3).—A little girl leaves her cruel foster parents, is befriended by a young cowboy, and grows up to be the "pride" of the settlement. There is a villain who tries to lure the girl away and to kidnap her, but the hero foils the plot. Impossible melodrama. With a good role, Wallace Reid, who here is seen as the hero, has genuine possibilities.

A Tale of Death Valley (American, July 5).—When the girl accepts one of the two suitors for her love, the other engages a dance hall girl to pose as the favored one's wife. The villain, to make things sure, starts out for Death Valley to engage some bandits to kidnap the girl. En route his horse goes lame, and he dies apparently of thirst. Later the heroic and misunderstood lover finds the villain's skeleton and a paper proving the plot against him. There the picture ends abruptly. The spot where the villain dies is plainly not a desert place. Whether the villain's body would become a skeleton in two months—as indicated by a subscription—while the fateful paper would be unfurled is a doubtful question. Of course, the whole thing is impossible melodrama. It was acted accordingly in high tension melodramatic style. Jessilyn Van Trump being the nearest convincing of the cast.

Dora (Majestic, June 28).—There is a certain charm to this poetic drama which aids the theme, conventional and slight from a picture viewpoint. Dora loves Farmer Allen's son, William, but, when the young man marries Mary and the young couple drift to poverty, she secretly aids them. Later, when William dies, leaving a little child, she aids in bringing a reconciliation of all with the broken-hearted farmer, who wanted his boy to wed Dora. The drama is well done, particularly by the actress who plays Dora, and invests the part with considerable charm. There is a pretty scene of the workers in the field.

His Final Choice (Reliance, June 30).—

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The simple triangle of the girl and the two lovers, one a hero and the other unworthy, reappears here. May fancy she loves Tom, but a mine explosion proves the favored lover to be a coward. So Jim wins out. The explosion and the pouring of water into the mine are fairly effective.

One-Round O'Brien Comes Back (Majestic, June 26).—When the Biograph Company produced One-Round O'Brien about a year ago they established a standard of eccentric farce-comedy in producing the funniest bit of broad funmaking ever filmed. This farce is a sort of sequel to the early success, with Fred Mac in his original role of the blinding con-pugilist, O'Brien. It is funny—striking enough to send an audience into a riot of laughter after it gets well under way—but it does not equal the original. It will be recalled that O'Brien, in order to get money from a careless theater manager, posed as a prize fighter ready to meet all comers. An assistant gently tapped the aspirant upon the head with a mallet from behind a side curtain. All went well until O'Brien himself sided up against the curtain. Here O'Brien and his satellite try their old trick, substituting chloroform and a sponge for the deadly mallet. With the sponge and the sleep producing fumes O'Brien easily "lays away" two would-be pugilists, until Bill Young, a husky gentleman of the village smutty type, appears. Then, at the fateful moment, the satellite drops the sponge into the game, but it lands in front of O'Brien's nose and the "champion" hits the sawdust. There is considerable side comedy furnished by the assistant, who nearly falls asleep himself from the chloroform. There are plenty of real laughs in the second edition of O'Brien, although the satellite isn't as well done, by any means, as in the Biograph farce.

The Eye of Krishna (Thanhouser, June 21).—A slight farce, wherein a young man, to prove his worth to the girl, disguises himself and plans out a fake robbery to fool the father, a detective. There is not an overabundance of life in the picture; the action is slow, and this, combined with the obscure photography that marks the picture, destroys a good portion of the interest.

LICENSED FILM RELEASES

Monday, June 24.

(Edison) A Gambler With Death. Dr.
(Edison) The Story of the Bell. Dr.
(Edison) A Fight to a Finish. Dr.
(Edison) The Penalty of Crime. Two parts. Dr.
(Edison) Her Attraction. Dr.
(Edison) Father's Weekly. No. 28.
(Edison) The Reddest Rags. Dr.
(Edison) Bouncing the Cab. Com.

Tuesday, July 1.

(Edison) The Patchwork Quilt. Dr.
(Edison) Betwixt and the Drummer's Umbrella. Com.
(Edison) Her Husband's Picture. Dr.
(Edison) The Miracle of the Roses. Dr.
(Edison) Songs of Truce. Dr.
(Edison) Bingles and the Cabaret. Com.
(Edison) Night Scenes in Japan. Sc.

Wednesday, July 3.

(Edison) All on Account of a Portrait. Com.
(Edison) The Strongest Link. Dr.
(Edison) The Story of the Bell. Dr.
(Edison) Historic New York. Sc.
(Edison) The Missionary's Triumph. Dr.
(Edison) Arabia and the Baby. Dr.
(Edison) The Sultan of Sulu. Dr.
(Edison) The Song Bird of the North. Dr.
(Edison) The Tiger Lily. Three parts. Dr.

Thursday, July 4.

(Edison) Faust and the Lily. Com.
(Edison) An Old Maid's Deception. Com.
(Edison) The Life We Live. Dr.
(Edison) The Angel of the Slaves. Dr.
(Edison) The Rice Industry in Java. Dr.
(Edison) Father's Weekly. No. 29.
(Edison) The Joy Ride. Com.
(Edison) In God We Trust. Dr.
(Edison) Sweet Deception. Dr.

Friday, July 5.

(Edison) A Gentleman's Gentleman. Dr.
(Edison) What's the Matter With Father? Com.
(Edison) A Victim of Deceit. Dr.
(Edison) Shakespeare. Three parts. Dr.
(Edison) The Walter's Strategy. Com.
(Edison) The Wrong Hand Baz. Com.
(Edison) Conversation of a Buddhist Priest.
(Edison) Pina (Italy) and its Curious Monuments. Dr.
(Edison) Sally's Bare Shot. Dr.
(Edison) An Unwritten Chapter. Dr.

Saturday, July 6.

(Edison) The Sorcerer's Stone. Dr.
(Edison) The Rival. Dr.
(Edison) At the Lariat's Head. Dr.
(Edison) The Hidden Witness. Dr.
(Edison) His Niece from Island. Dr.
(Edison) A Modern Garrick. Dr.
(Edison) The Miner's Destiny. Two parts. Dr.
(Edison) Love's Quarantine. Com.

UNIVERSAL COMPANY RELEASES

Sunday, June 23.

(Crystal) Who Is in the Boat? Com.
(Crystal) Mrs. Henry's New Hat. Com.
(Crystal) He Was Not Ill, Only Unhappy. Com.
(Crystal) Torpedo Fish. Dr.
(Crystal) Drama, the Gypsy. Dr.

Monday, June 24.

(Imp) The Old Melody. Two parts. Dr.
(Imp) An Indian Melody. Dr.
(Imp) Mistaken Intentions. Com.
(Imp) Teak Wood. Sc.

Tuesday, July 1.

(101) Blum) The Battle of Manila. Two parts. Dr.
(Crystal) An Hour of Terror. Dr.

Wednesday, July 2.

(Imp) The Range Dead Line. Dr.
(Imp) The Quaker Motor. Com.
(Imp) British-American Polo Match. Top.
(Imp) The Witch. Three parts. Dr.
(Imp) The Animated Weekly. No. 20.

Thursday, July 3.

(Imp) Jane Marlowe. Com.
(Imp) A Woman's Policy. Dr.
(Imp) The Secret of Padre Antonio. Dr.

Friday, July 4.

(Victor) The Shifting Fortunes. Dr.
(Victor) The Heart of a Heroine. Dr.
(Victor) He and His Master. Com.
(Victor) To the Brave Riding the Pair. Com.

Saturday, July 5.

(Imp) Lee the Indian. Com.
(Imp) Lightning Sketches by Hy Mayer. Dr.
(Imp) A Man at Sixty. Com.
(Imp) A Cuckoo at Forty-five. Com.

MUTUAL FILM RELEASES

Sunday, June 23.

(Mut.) (Title not reported.)
(Mut.) A Modern Lochinvar. Com.

Monday, June 24.

(Mut.) Quickdraw. Two parts. Dr.
(Mut.) (Title not reported.)
(Mut.) Her Final Chance. Dr.

Tuesday, July 1.

(Mut.) (Title not reported.)
(Mut.) (Title not reported.)

Wednesday, July 2.

(Mut.) All Rivers Meet at Sea. Dr.
(Mut.) Mutual Weekly. No. 27.
(Mut.) Dick's Turnings. Dr.

Thursday, July 3.

(Mut.) Pride of Louisiana. Dr.
(Mut.) (Title not reported.)
(Mut.) (Title not reported.)
(Mut.) The Code of the N. S. A. Dr.

Friday, July 4.

(Mut.) The Crimson Stain. Three parts. Dr.
(Mut.) (Title not reported.)

Saturday, July 5.

(Mut.) The Tale of Death Valley. Dr.
(Mut.) (Title not reported.)
(Mut.) Death's Short Cut. Dr.

July 10.

(Mut.) Sanitary Gulch. Com.

EXCLUSIVE SUPPLY RELEASES

Wednesday, July 2.

(Ramo) I'm No Counterfeiter.

Motion pictures in the public schools of Milwaukee, Wis., is an educational feature on which department heads of the school boards have set their ambition. Supervisor Berg of the recreation department hopes to have moving picture shows a regular feature of educational work at the social center next winter. School boards all over the country are anticipating educational strides by means of these films.

FEATURE FILMS



The Mysteries of Paris (Edison, State Rights).—The story of Eugene Sue's novels forms the basis for this live-action picture, unusual at all times and in some respects unprecedented. The underworld of Paris in the palmy days of its degradation has not been made so fearfully real in any other film offered for public showing in this country. With some truth, the Edison Film Company might advertise 1,000 feet of shudders, for we have plots and counterplots, cold-blooded murders galore, escapes by the narrowest of hair's breadths, and all brought about by three of the prettiest arch villains that ever darkened a film. If an exhibitor wants thrills in combination with a production of much technical excellence he will find them here. He will find clear photography of settings that give a terrible suggestion of human depravity in contrast to princely splendor, and he will find acting more restrained in its method than we are accustomed to in this country, but unquestionably effective in gaining effects. The picture has a strange and haunting atmospheric setting, in which is unfolded a story as truly French in conception as it is the depiction of the Parisian life, to mention one of the most characteristic backgrounds in the production. Three actors in particular deserve great credit for remarkably artistic make-up and performance in keeping. They are the players in the roles of "The Wolf," a diabolical beast of a man; his wife, "The Husband," a diabolical old hag, and Hopper, a half-witted criminal, who in the end brings about the death of his confederates. These three are mentioned especially because parts of such complete degeneracy make them the most memorable figures in the picture, but for the rest it is a cast of uniform ability. Prince Otto is played with dignity, La Belle Rose appears as a very natural and charming young woman, Margaret, Prince Otto's wife, is a girl of striking beauty, and the story of the prince's little daughter is a compelling note of tragedy, and the character of Fritz is capably handled. To the credit of the direction it should be said that the story, for all its complications, moves steadily with increasing interest and is easily followed. The developments are far too many to note in a brief review; suffice it to say that they show with great detail the battle between "The Wolf" and his evil companions, on one hand, and Prince Otto, on the other. Early in the story the prince's little daughter is kidnapped, and in the midst of unspeakable squalor and cruelty, she grows up to be a beautiful young woman, La Belle Rose. She is rescued by her father, but not until the final scene, when the mother lies on her deathbed, in the relationship disclosed. It is a film devoted to startle and to thrill, and in these aims it has been successful.

The Rival Engineers (Class-Kellogg, June 18).—An extremely unpleasant tale of railroad life with hardly enough conventional features or story to compensate for the gloom it affords. Most of the American patrons, having witnessed American railroad stories of a higher order, are not likely to appreciate this film. It is in two parts and involves two engineers, one a grocer and little better than a maniac, and the other a "ball fellow, well met." Helped by his companions and officers. Purely through jealousy of the other's popularity, the grocer plots his death and nearly succeeds. After serving a prison sentence for the crime, the villain is taken up with the air brakes on his rival's train, causing it to run down a gang of workmen. The hero is imprisoned, a raving maniac as the result of the accident, but later is released when the grocer's family refuses to remember him. The villain, after obtaining a pardon, commits suicide. Most of the players act with too much vehemence. The player enacting the role of the villain particularly offends in this respect; his ravings and wild gestures are not in the least convincing. The picture is as to standard, and the atmosphere, while European, is true enough.

LICENSED FILMS



Smoked to a Finish (Kalem, June 20).—Here is another of the silent little half-reel comedies being turned out by the Kalem Company. Brown is not permitted to smoke. That is absolute. He is not permitted to smoke in the house, or anywhere like that, but just denied the privilege. Mrs. Brown, having effectively smoked her husband, not only does so with him, but with two of his gentlemen friends who call, and converts their wives in the organization of an anti-smoking society. Brown then acts as an inspiration; so, while the wives are in meeting, he and his two friends sit home in the bathroom, smoking and blowing wreaths up the chimney. A boy without observing the chimney and needs in an alarm. In the ensuing confusion the wives return. The husbands beg forgiveness, but are somewhat maddened up before receiving it. With the exception of the climax, which does nothing whatever to decide whether the husbands shall or shall not smoke, the piece is full of clear fun. John Brownson is excellent as the suspected husband, while Ruth Roland does Mrs. Brown very well indeed.

Capit' a Lariat (Kalem, June 20).—Up comes home from town with a mounted white-tire and leads a presumptuous young cowboy lunge and fling his only daughter. Exit cowboy precipitately; away with daughter to her room. But the cowboy makes a dash for it. Back he comes with his lariat, throws it to his sweetheart's window; she fastens one end to the doorknob and slides down to the other. Meanwhile father is looking at the door from the other side. The rope is released, does slide open, and pop goes head-over-ears downstairs. Now the angry father pursues. A friendly cowboy dresses up as the daughter and leads her off on a false scent while the chasing couple are misled. A few times wife and over and over they live happily ever after. So come marry little comedy wherein John E. Brennan is the best sort of old gentleman sticking for parental authority, while Ruth Roland and Marshall Neilan are delightful as the couple. It is perhaps spun out overmuch, but on the whole the complications are entertaining enough to sustain it throughout. It is a half-reel subject.

The Gold Brick (Soliz, June 19).—We are inclined to believe that the author and producer have not made the most of the excellent idea at the bottom of this farce. The "stinger" is always sure to provoke a laugh if handled rightly, but there must be motive and reason in the action to make this reporter turn, against his companions simply for the sake of a joke is an easy way out of a difficulty, but it is not the best. Even so it is, with several innuendoes with the camera close up, the humor would, no doubt, have been more keen. James a reporter, conceives the idea of trying to sell a real gold brick to the farmers for a small sum, and writes his experience as a Sunday feature story. His boss commands and details two men to assist him. All their efforts in the farmer town fail to sell the brick. But one of the farmers discovers that the brick is really gold. Then, for a joke, one of the reporters exchanges the brick for brass one, and leaving his companions lies off to the city, though what becomes of him we do not know. The other two men are arrested for attempting to sell a bogus brick, and it is only intervention from the editor that saves them from going to jail. Palmer, Norman, Maxwell, Margaret, La Fayette McKee, John Langston, and Lillian Leighton make up the cast of players.

The Outlaw's Love (Fatha, June 19).—One of the strongest Western dramatic sketches of one-reel length witnessed in some time. The climax of the drama has a touch of pathos that is indeed rare in the commonly overworked Western theme. The author by building and developing the action has made this possible, but without the virile acting of the male players and the intense study we have in the heroine it is possible that the drama would have proven insipid. Director is efficient in almost every detail, and the scene showing the actual fall of the outlaw from his horse is of the kind that we do not see every day. Through mistaken identity the heroine has been shot by her own brother and is dying; she sends a note to her sweetheart begging his presence. The outlaw, though knowing that it will cost him his liberty and perhaps life, answers the call. He arrives with an injured leg as a result of the fall, and with the sheriff hot on his heels he comes to the girl and she dies happily in his arms. It is highly colored, but reasonable enough on the surface. Undoubtedly the picture will be warmly received wherever the patron enjoys the pathetic Western melodrama of a hit order.

Bunny's Dilemma (Vitaphone, June 19).—Featuring John Bunny who tries to escape marriage, regrets it and is forced to remain a bachelor, this farce is funny principally because of Bunny. Wallis Van, Lillian Walker, and Flora Finch. D. B. Miller is the author of the piece, which furnishes a situation that Bunny delights in, but it is neither a wholly fresh situation nor is it unique. Bunny, a bachelor, receives word that his aunt is coming to visit him and that she is bringing her cousin, a spinster. Bunny, fearful lest she will require him to marry

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the spinster, discards himself as the cook and sets his friend to pose for him. This particular spinster happens to be a very nice and desirable woman and his friend makes up to her, all of which causes Bunny. He falls violently in love with her himself, and is forced to listen to wedding bells ringing for his friend and distant relative.

Taming a Tenderfoot (Soliz, June 17).—Many of the Western Soliz productions have been masterpieces in their way, and so it is that we usually expect more than the average from the Western companies. Taming a Tenderfoot is a slight comedy bearing along time-worn lines, but containing nothing to justify it. The tenderfoot is the son of the half-owner in a ranch, and he is a book of the burlesque type. He comes West to look after his father's interests, and the cowboys set themselves the task of making his life as miserable as possible. However, about the only thing they do is to a calf's skin to a youthful cowboy, and make him think that it is a bear. He gets chased by a herd of cows and rides a bucking horse, and then decides that the East is the place for him. Lester Cuneo enacts the lead role. Tom Mix plays the forman and Myrtle Stedman the girl. Mr. Lester furnishes a very convenient tenderfoot.

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REVIEWS OF LICENSED FILMS

The Star (Hesany, June 11).—John Stepping and Ruth Hennesey enact the two leading roles in this farce comedy of theatrical life. In that the film as it was shown to the reviewer contained—by mistake—nearly as much of the Brando Billy's Capture picture as it did of The Star, we are unable to give either a full review or criticism of it. Likely this one film will be recalled immediately to the factory. What we did get of the comedy, though, appeared rather amusing, concerning as it does, a Johnnie's effort to get acquainted with a star. This star, formerly a dancer, goes to work in a cheap cafe and there, the Johnny meets the girl and experiences a "crush." Later, when he comes to visit the star, he meets this girl and believing her to be the maid (the star is masquerading), he treats her with disdain. When the John is sprung he backs out with colors lowered.

The House of May (Hells, June 11).—Tired of the promiscuous age in which he is living, a romantic young author goes into the woods and there meets a young girl whom he falls in love with. This girl's father is a publisher, and having high hopes for his daughter, refuses to allow the marriage until the young man has proven his worth. One year is the time limit. The young man hides himself back to the city and writes a novel, the success of the year, under an assumed name. His prospective father-in-law publishes the book and makes a fortune on it. Of course the young man wins his prize. There are some beautiful settings and back-grounds to the picture, and the romantic tone has been well retained, but the picture seems to lack in action; there is no situation to give the story any force. Jack Nelson plays the lead male role, Edna Hunney the maid, and Harry Landau the father.

The Pawnbroker's Daughter (Kalen, June 11).—Showing the injustice and error in treating Jews with contempt and the impracticability of the Jews allying themselves with outsiders, this drama is unusually interesting, and the capably handled situation at the end made the picture home with force. Robert Broderick, for his characterization of Manu-el, the disowned old pawnbroker, stands first among the players. His make-up is excellent, and his acting is intelligently restrained and forceful. Alice Joyce as his daughter is as creditably charming, and Tom Moore as the outsider is good. Having met the little Jewish girl at school, Edward is anxious to marry her, though he is a Gentile. The old father is disturbed over the prospect, anxious as he is to see his daughter marry Aaron Stern, one of their own people. The old man and his daughter are invited to visit the home of Edward and meet his people. Here the Jews are treated with disdain, and it is then that the old man turns upon them, declaring that it is he who has reason to complain—that his daughter shall not marry Edward, in spite of his riches. However, she has seen the hopelessness of marrying one of an alien race, and accepted the other boy. Stephen Purdie plays Aaron Stern. Photography and settings are good.

Miss Lardship's Romance (Pathology, June 11).—Percy Wittemode works back of the stove counter in a department store. One day while looking on his job he sees a fair young

creature that creates a riot in his brain. Some days after while in the park he meets Tom Burke, a stout Lothario, down in the mouth, because his fiancée treats him badly. Burke offers Percy the job of joining him in a scheme of boosting for him. Percy accepts, and on discovering the identity of the girl, is doubly pleased; it is the one of his dreams. He plays a double hand, and wins the girl for himself. Back at the counter he is discovered, but the girl forgives and decides to be produced by the French company some time ago. With the splendid staging and photography afforded the picture, it is sure to gain some success. The acting, except that of the player in the role of Percy, is finished. The complications are not of the kind, however, to give much action to the picture.

Beau Crammel and His Bride (Hills, June 11).—What must be rated as the principal situation or complication in this farce is of the conventional vintage. A young girl, newly wed, forgets the number of her room in the hotel and blunders into several places hardly proper. Mark Swan is the author of the piece. G. Jay Williams is the director and it would appear that Mr. Williams and the players have been put to it in order to keep the action sustained. One discerned many time honored tricks of the trade which can usually be relied upon to get a laugh, but the picture fails to disclose originality and padding has been resorted to on numerous occasions. Arthur Homan plays the title role rather on the burlesque order. He is quite acceptable, and Miss MacLeod as the bride proves winning. William Wadsworth is the father who follows the young couple to give them his blessing. Imagining that the father would refuse this consent, the young people have eloped and the father follows, fully ready to give them his blessing. There is not much of a compelling motive behind the father's actions and the humor of the young people going down the fire escape and making rooms is somewhat forced. Taken as a whole, however, there is a moderate amount of fun to be found in the picture.

The Shadowgraph Message (Hesany, June 10).—The one bit of attention in this melodrama lacks its expected thrill. Yuma instructs Dan in the dumb alphabet. Dan is in love with Nita, but the girl refuses to consider him until he has an outfit and bank account "like the foreman." The foreman also loves the girl. Dan and the foreman play cards, and Dan wins away the other's gold and horse. The foreman, plotting revenge, follows Dan to his lonely cabin, and while the other has gone for a nail of water, hides behind a curtain. Yuma has followed the foreman to the cabin and stands, by hand shadow on the curtain, to Dan when he returns. Dan slips out the door and waits for the foreman. The foreman is caught with the gold which he has stolen, and marched to the ranch. Then Dan is made foreman in place of the other, who is discharged, and notes the girl. The cabin scene might have been made into effective melodrama. Dan watched the curtain instantly after he understood the signal, until he slipped out the door. That destroys the illusion, for the foreman would undoubtedly have been seen and suspected that he was discovered. The climax should have been attained within the cabin, and a real thrill might have been secured. The direction of the early part of the melodrama is a bit confusing.

Cutey Tries Reporting (Vita-graph, June 10).—When the young reporter falls in love with the editor's daughter and is turned down by the father until he makes good, he resolves to "start a real sensation." He pulls off a robbery of the town bank, but, when he appears at the newspaper office with the story, the editor tells him that "bank robberies are every day occurrences." Then the reporter attaches a fuse to his basket ball, and throws it to the town store. He becomes a hero when he extinguishes the fire and "saves" the place. However, the girl's small brother has discovered his trick, and when the reporter refuses to bribe him, offers to put his father, the editor, "wise to Outery for 50 cents." Father invests, and is so delighted at the young man's ability as a news-fake that he receives him as a suitor for his daughter's hand. The whole thing is very absurd, even for farce, and the one or two best moments are but mild comedy. Wallie Van plays Outery in rather sentimental fashion. Sam Kerkis makes an attractive sweet heart, and Paul Kelly does well as the small brother. Roy Fortman Hanford is the author, and Bert Andrews is the director.

Dad's Little Girl (Hells, June 10).—Father and the little daughter get along nicely until the factory closes. Then the father agrees to let his wife's parents, who have never forgiven him for eloping with their daughter, take care of the child in order to spare her any hardship. The child learns for her father could her new luxuries. Meanwhile the father hits upon an invention, which recovers the factory and makes a fortune for him. The little girl falls ill, grieving for her father, and he is summoned. So there is a happy reconciliation. Although the characters and story never get much beyond the conventional, there is a certain appeal to the drama. There is a scene, when the little child sees her bonnet at the bureau where she leaves her old home, that is particularly effective. There is an unexpected jump in the story when an older scene is flashed for the first time, and the father appears with the model of his invention, to be immediately congratulated by the owners. The invention has not been worked up to, and is an unconvincing link in the story. The father could easily have been shown in earlier scenes at work upon his invention. Little Ullrich La Haze does well as the daughter.

The Last Shot (Hesany, June 5).—Convicted of manslaughter on the testimony of his son-in-law, the old father is sent to jail. His son-in-law, another his gun and starts out to attack the prison. In the meantime, his wife, fearing trouble, has rushed to her brother with a warning. Too late she comes to be shot, while her brother demands the place. The husband enters, finds his wife dead, craves the hand of his brother-in-law, and gives himself up to the sheriff. The only moral to be deduced from the story is that the seeking of vengeance often brings more harm to the avenger than the victim. Why the young husband should so suddenly change his attitude toward the brother-in-law is not obvious; it is reasonable to suppose that the husband would be all the more aggravated, blaming the man indirectly for the wife's death. The turn in the situation is hardly a logical one. However, the film has many admirable qualities, and many will find it somewhat interesting. There appears to be an undue amount of aimless shooting—a common fault of many Western melodramas.

Paris and Chateau of Chenevieux (Pathology, June 10).—Interesting views of a French feudal castle, showing the Carratons of Jean Goujon (Rococo) the chateaux paths, the chateaux itself, which is peculiarly built across the River Cher, the mode, the drawbridge, the guard bell, and the gate of the dungeons, a remarkable example of Renaissance construction.



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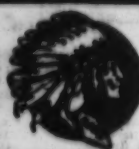
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